



Digitized by the Internet Archive
in 2015

<https://archive.org/details/inquiryintochron00inke>

Francis E. Scott

December

1859.

Great Hall Hall.

James M. McPherson

AN INQUIRY
— INTO THE
CHRONOLOGICAL SUCCESSION OF THE STYLES
OF
Romanesque and Pointed Architecture
IN
FRANCE:

WITH NOTICES OF SOME OF THE PRINCIPAL BUILDINGS ON WHICH IT IS FOUNDED.

BY THOMAS INKERSLEY.

LONDON:
JOHN MURRAY, ALBEMARLE STREET.
1850.

P R E F A C E.

IN the course of an Architectural Tour in France extending over nearly five years, the writer of the following pages availed himself of the facilities afforded him to extract from authentic sources a considerable number of historical facts having relation to the edifices which engaged his attention.

In seeking subsequently to give to these materials scattered through his notes something of order and chronological arrangement, he was struck with the remarkable consistency of the dates of buildings of the same class in different Provinces—a coincidence he was far from suspecting, whilst occupied in the task of transcribing from various authorities the isolated notices of the period of their erection.

The information thus collected and brought into one view appearing to lay the foundation of a more exact

Chronology of the Styles of Romanesque and Pointed Architecture than has hitherto been offered, he is induced to lay before the public the result of his investigations, with the hope that future travellers enjoying opportunities similar to his own may be stimulated to add still further to our knowledge on this important branch of the study of Ecclesiastical Antiquities.

December 30, 1849.

C O N T E N T S.

PART I.

	PAGE
SECT. I. INTRODUCTORY	1
II. OF THE ROMANESQUE STYLE	5
III. OF THE TRANSITIONAL EPOCH	12
IV. OF THE FIRST POINTED OR EARLY FRENCH STYLE	18
V. OF THE SECONDARY POINTED, GEOMETRICAL TRACERY, OR DECORATED STYLE	22
VI. OF THE FLAMBOYANT STYLE	33

PART II.

SECT. I. CONTAINING THE AUTHORITIES FOR THE DATES OF THE BUILDINGS MENTIONED IN SECT. II. OF THE PRECEDING PART	41
II. CONTAINING THE AUTHORITIES FOR THE DATES OF THE BUILDINGS MENTIONED IN SECT. III. OF THE PRECEDING PART	60
III. CONTAINING THE AUTHORITIES FOR THE DATES OF THE BUILDINGS MENTIONED IN SECT. IV. OF THE PRECEDING PART	72
IV. CONTAINING THE AUTHORITIES FOR THE DATES OF THE BUILDINGS MENTIONED IN SECT. V. OF THE PRECEDING PART	89
V. CONTAINING THE AUTHORITIES FOR THE DATES OF THE BUILDINGS MENTIONED IN SECT. VI. OF THE PRECEDING PART	114

PART III.

NOTICES OF SOME OF THE BUILDINGS REFERRED TO IN THE PRECEDING
PARTS.

	PAGE
SECT. I.	125
II.	164
III.	204
NOTE	350

ERRATA.

Page 30, last line, for *coupled with*, read *and*.

— 94, line 3, for *concedandam*, read *concedendam*.

— 114, last line but one, for *multipliaient*, read *multipliaient*.

PART I.

SECT. I. INTRODUCTORY.

II. OF THE ROMANESQUE STYLE.

III. OF THE TRANSITIONAL EPOCH.

IV. OF THE FIRST POINTED OR EARLY FRENCH STYLE.

V. OF THE SECONDARY POINTED, GEOMETRICAL TRACERY, OR
DECORATED STYLE.

VI. OF THE FLAMBOYANT STYLE.

ROMANESQUE AND POINTED ARCHITECTURE IN FRANCE.

PART I.

SECTION I.

THE question of the priority of the styles of Romanesque and Pointed Architecture has much divided the opinions of the antiquaries of France and England, each assuming for his own country the honour of having anticipated the other in the successive steps by which the progress of the Art is marked.

The adjustment of these conflicting pretensions by a comparison of the dates of French and English buildings of a corresponding class, forms no part of the plan of the present work, which will be restricted to the endeavour to define, with greater exactitude than has hitherto been done, the rise and duration of the consecutive styles in France, the claim of precedence being left to be determined by those whose previous researches have already familiarized them with the age of our own churches in England.

If an excuse be needed for presuming to dissent from some prevalent notions on this point amongst our neighbours, it is hoped it may be found in the fact which can scarcely have escaped the observation of an English tourist, that archæological inquiries in his own country are based on a system infinitely better adapted to lead to a just discrimination of architectural differences than in France. Contenting themselves with an enumeration of the broader, more obvious, and striking features of their edifices, the French antiquaries have hitherto bestowed little attention upon the minuter details, the study of which constitutes a less attractive, perhaps, but assuredly not less important part of architectural discussion. *Mouldings*, those characteristic elements of all styles, and without a critical and exact appreciation of which, disquisitions of this nature must ever remain vague, indeterminate, and unsatisfactory, are scarcely approached in any of their numerous works on ecclesiastical architecture. At the same time, it is but just to allow that other branches of the subject (and particularly that of Christian Iconography, one of vast interest and extreme fascination) have received more profound investigation than with us, and, it may perhaps be urged, occupy somewhat too large a space in treatises professing to be strictly architectural.¹

¹ The author would not willingly be supposed ignorant of the existence or insensible to the merits of the magnificent works upon the Cathedrals of *Noyon*, *Chartres*, &c., which honour alike the munificence of the Monarch and the talent of the artists engaged in their production. But the plan of these publications, remarkable though they be for an accuracy and abundance of detail, being limited to the illustration of a single monument, necessarily excludes classification and comparison, by which alone we are enabled to arrive at a just estimate of the antiquity and style of a building.

A practice, too, to which it may be permitted to object, is the one almost universally followed, of including within the limits assigned as the duration of the *first Pointed* style every building which may happen to have been terminated, or for the most part so, within this period of time ; without taking into account that few indeed are the monuments whose completion was not retarded beyond the invention of a style differing in all essential particulars from the one in which they were commenced. Thus, we constantly find cited as the pride and the boast of the *thirteenth century*, or *first Pointed style*, the Cathedrals of *Beauvais*, of *Amiens*, of *Reims*, and of *Paris*, and, with just as little reason, the Cathedrals of *Rouen*, of *Dijon*, and the *Sainte Chapelle*. For, though these edifices so far fall in with the first part of this definition, that they are mainly the work of the thirteenth century, yet it is just as true that they display in some portion or other all the peculiarities which go to form the style which displaced the first Pointed ; and it cannot be denied that an indiscriminate classification of monuments in which the two styles are exhibited, amongst the buildings of the thirteenth century (bearing in mind that the first Pointed has previously been defined to be co-extensive with this period), places the evidence of style and the chronology of construction in direct contradiction, and introduces a certain confusion in our notions of the differences of Early Pointed and Decorated Architecture.

As to the use of the word *Decorated*, employed in the following pages to designate the second Pointed style, the term is so generally diffused in England, and possesses the advantage of conveying to ourselves ideas

so definite, that its retention in the present Inquiry may be justified, at least on the ground of convenience.

It must not be overlooked, however, that it becomes less appropriate in its application to French Architecture, if it be intended to imply an extraordinary degree of richness; for, of all the styles in that country, the one in question is distinguished by its sobriety of ornament. This comparative plainness has indeed appeared sufficiently striking to one of our own most distinguished antiquaries to induce him to doubt if, in the example he had in view, he beheld more than a partial development of French Decorated. But the truth is, that *Saint Ouen*, the structure to which allusion is made, may, with some slight reservation, be asserted to be a fair specimen of a class of buildings corresponding to the Decorated churches of England.

SECTION II.

OF THE ROMANESQUE STYLE.

OF the style denominated in France *Romanesque*, and by us properly called Norman¹ (not, of course, as indicative of its origin, but of the people by whom it was introduced into our own country), the buildings still existing, upon whose date absolute reliance may be placed, have no claim to a higher antiquity than the commencement of the eleventh century. One of the earliest of these is the Church of *Ronceray*, in the city of Angers, founded by Foulques Earl of Anjou, and dedicated to the Virgin, in the year 1028.

The date of the neighbouring church of *Saint Laurent*, in ruins, has not been discovered ; but we cannot err greatly in regarding it as a nearly coeval building.

The four Romanesque churches of *Poitiers* (that is the Eastern portion) bear such evident marks of resemblance to each other as to render the date of one of them very plausible presumption of the antiquity of the rest, even were the period of their construction unknown. The circumstances attending the dedication of two of these, *Saint Hilaire* and *Montierneuf*, were sufficiently striking to attract the attention of contemporaries. There were present

¹ Doubtless, the debased Roman, in passing through the hands of the Normans, received modifications which, to a certain extent, entitle this people to the praise of invention. To them we appear to be indebted for the lofty square flanking towers of the West Front.

thirteen bishops and archbishops at the consecration of the former, in 1049. The latter, commenced in 1066, completed in 1087, was dedicated in 1096 by Pope Urban II., on his return from the Council of Clermont, where he had preached the first crusade. *Saint Hilaire* and the Priory of *Saint Nicolas* had for their founder Agnes, wife of William III., Duke of Aquitaine, surnamed Tête-d'étoupes. This Princess died in the year 1068.

Eustache Beslai, wife of William the succeeding Duke, is stated to have commenced *Notre Dame la Grande*.

We first find mention of the monastery of *Saint Porchaire* in a chart of the year 1068, and though this document furnishes no direct proof of the epoch of the construction of the church, the close analogy to other Romanesque edifices of the province approaching this date displayed in the Tower and Doorway beneath which still exist, affords good grounds for believing that these portions were not replaced at a more modern period.

The Apse of *Sainte Radégonde* in the same city destroyed by fire in 1084 was re-established and dedicated anew in the year 1099.

The present parish church of *Saint Eutrope, Saintes*, was commenced in a new situation in 1081, and sufficiently advanced to be dedicated by the Pope Urban II. in his progress through France in the year 1096. The pointed stone vaulting of the centre aisle is probably the substitute for the timber roof which is usually regarded as the original covering of churches of this æra.

The Romanesque Tower which precedes the present

church of *Saint Julien, Tours*, is a fragment of an earlier edifice founded in 1040, and dedicated in 1084.

In the province of Brittany we have the church of the monastery of *Saint Gildas-de-Rhuys*, evincing marks of great antiquity, attributed to the year 1038.

The more ancient parts of *Saint Remi* of *Reims* are the remains of an edifice consecrated in the year 1049 by Pope Leo IX.; for the church escaped the destruction in which the monastery was involved in 1098.

If now we turn our attention to the province of *Normandy*, we shall find the dates of its existing monuments to coincide pretty nearly with those already recorded. Here, as in the rest of France, the earliest Christian edifices have been swept from the soil and given place to more modern constructions.

Those terrible invaders poured forth from the North to desolate and ravage the West, whether impelled by hatred of a worship so different in all respects from their own degrading superstitions, or actuated by the belief that in the monasteries was hoarded the accumulated wealth of the times, directed their especial fury against the ecclesiastical establishments of the land. No sooner, however, from Pagans become Christians, and settled in the province to which they attached their name, than they distinguished themselves as the most zealous of church builders. The older chronicles abound in notices of abbeys, monasteries, churches, and convents which owed their foundation to the munificence of the Norman dukes and their subjects.

Rollo, the first duke, contributed to the building of *Notre Dame* of *Rouen*, *Notre Dame* of *Bayeux*, *Notre Dame* of *Evreux*, *Saint Pierre* and *Saint Ouen*, *Rouen*, *Jumièges*, *Mont-Saint-Michel*, and others. Wil-

liam his son (Longsword) restored *Jumièges*, already fallen into ruins; and Richard, *Fécamp*, *Mont-Saint-Michel*, and *Saint Ouen*. These second constructions shared no better fate than their predecessors, and few antiquaries, in spite of their acknowledged predilection for remote origin, will be inclined to maintain that any portion of the actual structures can be attributed to their original founders.

The earliest recorded date with which the present edifice is reconcilable is that of the Abbey Church of *Bernay*, founded by Judith, wife of Richard II., but not completed at her death in 1024.

Next in order of date comes *Cerisy*, of which the restoration, undertaken by the Duke Robert in 1030, was completed in 1042 by his son William.

Jumièges occupies the next place, being begun in 1040, and dedicated in the presence of the Conqueror, in 1067.

To this succeeds *Saint-Georges-de-Boscherville*, commenced in 1050 by Ralph of Tancarville, Chamberlain of William the Conqueror.

The two Romanesque chapels (one of them square) on the north side of the choir of *Fécamp*, are posterior to the year 1079, the church dedicated in 990 during the life of Richard I. having been pulled down at that period by the Abbot William de Ros, to make way for the new structure he proposed to erect.

The building of the church of *Mont-Saint-Michel*, though projected in 1022 by the Duke Richard II., was pursued with so little activity, that some thirty years elapsed before even the foundations were completed by the Abbot Radulfus (1048-1058); and his successor, whose death occurred in 1085, appears to have raised only the nave of the intended structure, if we accept

the expression of the historian in its strict signification. However this may be, two chronicles of great authority agree in affirming its total destruction by fire in the year 1112, a fact, it must be admitted, extremely difficult to reconcile with a subsequent statement contained in a local register, entitled apparently to no less credit, which limits the ravages of the fire to the domestic offices of the monastery; and it is certainly inconceivable that in presence of the ruin of the church, the most important part of an ecclesiastical establishment, and whose restoration would constitute the chief merit of its Superior, the Abbot Roger should have directed his whole solicitude to the reparation of the former, or that the reconstruction of the church should have escaped the notice or been thought unworthy of record by a writer who dwells with so much complacency on the benefits conferred by the abbot upon his monastery. The same manuscript chronicle contains the relation of a violent attack upon *Mont-Saint-Michel* in the year 1138, by the inhabitants of Avranches, but on this occasion the church is expressly stated to have escaped injury. Some years later, in 1157, it was visited by our Henry II., in whose presence a solemn mass was celebrated at the high altar.

All contemporary writers agree in attributing to the Conqueror the foundation of the *Abbaye-aux-Hommes* (Saint Etienne), and to his wife that of the *Abbaye-aux-Dames* (La Trinité), *Caen*. The former was dedicated in the year 1077: the latter is said to have been so the year of its commencement, namely in 1066, but of course this assertion is only admissible when restricted to the part of the edifice absolutely indispensable to the celebration of divine service.

Saint Nicolas, in the same town, is somewhat later, having been consecrated in 1083.

Odo Bishop of *Bayeux* before the close of his long episcopate, extending over the space of nearly fifty years (1049-1098), thirty-eight of which were devoted to the construction of the cathedral of his diocese, had the satisfaction to witness its termination. Its consecration, in accordance with an almost universal custom, was celebrated some years previously to its final completion, in a year rendered famous in the ecclesiastical history of Normandy (1077) by the dedication of the Cathedrals of *Evreux*, of *Bec*, of *Caen*, &c. Sharing the common fate of the sacred edifices raised in these turbulent ages, its pristine splendour proved of but transient duration. Burnt in an attack upon *Bayeux* by Henry I. of England in 1106, restored by the same monarch, it became the prey of a second conflagration during an incursion into the province by Henry II. in 1159. The damages of this latter calamity are said to have been repaired in great measure by the Bishop Philip, who occupied the episcopal seat from 1142 to 1164. It must be remarked that though the expressions of the chroniclers of these events appear to point to a total destruction, this inference is contradicted by the actual state of the monument, whose examination will disclose every architectural indication of the preservation of some portion of the work of Odo.

The history of the cathedral of *Evreux* is the exact counterpart of that of its contemporary of *Bayeux*. Dedicated in the same year (1077), though not completed until 1112, damaged by fire in 1119, re-established in 1139, parts of the original edifice may be easily recognized in the ground story of the nave.

The Church of *Montivilliers*, near Hâvre, appears to have been raised from the foundation in the year 1116; and the Chapel of *Saint Julien* near Rouen brings us to the date of 1183: whilst *Saint Taurin* of *Evreux* is even still later, if it be true that the Church which stood there in honour of the Saint in 1035 was *utterly* destroyed by Philippe-Auguste when he burnt Evreux in 1194.

The three last-named buildings are throughout in the round arched style, two of them exhibiting no progress in the details, the third (St. Julien), in the Abacus mouldings and the treatment of the Capital, approaching the corresponding portions in Churches of Transitional character in other provinces.

If, indeed, these be the very edifices to which the dates just cited be referable, of which it appears impossible to entertain a reasonable doubt, at least with respect to the two first named, the persistence in Normandy of the unmixed Romanesque style, and the slowness of its architects to conform to the innovations we shall presently show to have been elsewhere in operation on all sides, are facts calculated to excite very considerable surprise, and render it possible that in the adoption of the Pointed Arch the English outstripped by some years their Norman competitors.

SECTION III.

OF THE TRANSITIONAL EPOCH.

IF our inquiries were confined to the last-named province, this division of our subject might be dismissed without any lengthened remarks. For, in Normandy, where the intermediate steps by which the first Pointed style attained its complete development are to be traced only by an occasional and indiscriminate mixture of the Circular and Pointed Arch, the mouldings of these, the section of the Abacus, and decoration of the Capital, undergoing for the most part no transformation, this Transitional Epoch possesses very feeble interest, and absolutely no claim to a distinct consideration.

On overstepping, however, the boundaries of this province, no matter in what direction, we discern abundant evidence of a mighty change in the spirit of Architectural creations. We discover a class of monuments which conduct us by progressive and almost insensible gradations, from the first incomplete perception of a new principle of beauty disclosed in the Pointed Arch, to a system so full of harmony, of splendour, and of grace, that were we not familiarized with the stupendous works the Art was still destined to accomplish, we might well believe her to have attained her utmost limits, and pronounce her incapable of sublimer efforts than these her first essays.

The buildings referred to are distinguished by the almost universal use of windows, still round-headed, but

drawn upwards into lengthened and more graceful proportions;—by Pointed vaulting in all, and in many of them, by a peculiar eight-celled domical ribbed roof;—doorways indifferently Circular or Pointed, enriched with a profusion of statues in the sides, and small sculptures in the arch mouldings;—a characteristic capital of uncommon beauty of design, of fantastic foliage, where this is not displaced by small figures;—constant invariable mouldings of pier-arches;—West fronts broken into an infinity of minute panels and niches occupied by statuary;—a lavish use of cornices in the inside as well as exteriorly, of light and elegant section, supported by corbels of inexhaustible variety and great delicacy of workmanship;—an almost entire absence of the ornaments of the first Romanesque era;—and in most cases some peculiarity in the plan of the church.

If a person traversing the region comprising the old provinces of *Anjou*, *Touraine*, *Maine*, and *Poitou*, should first visit the Cathedral of *Angers*, the *Hospital and Chapel of Saint Jean*, *Saint Martin* (the chancel), the eastern part of *Saint Serge*, all in the same city;—thence direct his steps to *Saumur*, and bestow a glance at *Saint Nicolas*, the *Chapel of Saint Jean*, and the Church of *Saint Pierre*;—cross the *Loire*, and in the small secluded hamlet of *Cunault* discover to his astonishment one of the noblest Churches of the province;—ascend the river until the *Vienne* swells its flood with her tributary stream, at which point the crenellated towers of the Church of *Candes* invite him to linger for a moment in admiration of the treasures they appear to guard;—follow the windings of the last-named river to *Saint Maurice of Chinon*, and thence gain the capital of *Poitou*, rich in architectural stores, and, above all, in its

unrivalled Cathedral;—he will, in passing from one to the other of these edifices, have remarked so marvellous an identity as well of spirit and conception as of detail and execution, as to be tempted not only to regard the former as the emanation of the same genius, but the latter the work of the same hands.

The chronicle which unfolds to us the secret of the foundation of one of these buildings infallibly reveals to us the mystery of the rest; and such a guide fortunately supplies us with two dates of uncontested and incontestable authority. But let us not anticipate on the order of time.

The abbatial Church of *Fontevrault* is the earliest building in which we remark a partial introduction of the Pointed Arch. Its foundation, according to the concurrent testimony of contemporary writers, is due to Robert d'Arbrissele, in the last year of the eleventh century, who procured its consecration by the Pope Callixtus II. in 1119.

In *Saint André of Chartres*, which dates from 1108, the influence of the new form is already more firmly established, having gained possession of the Pier arches of the centre, and the stone vaulting of the side aisles.

The first stone of the Cathedral of *Angoulême* was laid in the following year (1109), by Gerard of Blaye, at whose death in 1136 the edifice is stated to have been completed.

The earlier portions of *Saint Denis* are the remains of the work of the celebrated Abbot Suger. We read of two solemn dedications of this structure, of the respective dates of 1140 and 1145; the former on the West front attaining its perfection, the latter on the occasion of the completion of the Choir.

The West front of the Cathedral of *Chartres* was considerably advanced in 1145; since in that year the construction of the towers had made some progress.

The chancel of *Saint Pierre* or *Saint Père*, in the same town, built by the Abbot Fulcherius, who presided over the Monastery from 1150 to 1171, would appear to have been spared by the conflagration which ravaged *Chartres* in the year 1178.

Henry II. founded the *Hospital and Chapel of Saint Jean, Angers*, the year of his accession to the throne of England; and the Cathedral of *Poitiers* was begun by the same monarch a few years after that event, namely, in 1161.

The nave of the *Cathedral of Angers* agrees nearly in date with the first mentioned of these buildings, the vaulting having been raised in 1150.

Assisted by these dates, we can feel no difficulty or hesitation in assigning the age of monuments with features of resemblance so manifest as we discover in the Transitional portions of *Saint Martin* and *Saint Serge, Angers*; *Saint Nicolas, Saint Jean*, and *Saint Pierre, Saumur*; *Cunault-sur-Loire*; *Candes* and *Saint Maurice of Chinon*.

The West façade and the interior of *Notre Dame, Châlons-sur-Marne* (as far as the transept), were rebuilt in the year 1157; and the same parts of *Saint-Remi, Reims*, by the Abbot Peter III. some time after the year 1162.

In addition to the buildings already named in the province of Poitou, there are two which deserve to be mentioned, although their date be not historically known. These are *Notre Dame la Grande of Poitiers*, and *Civray*, at some leagues' distance from that city.

The presence of the Pointed arch in the façade and the profusion of sculpture employed in their decoration sufficiently reveal their Transitional character, and indicate with tolerable certainty the period of their erection.

In other provinces of the kingdom there are numerous examples of the same class, which, though differing in some respect from those previously adduced, and possessing in common features peculiar to themselves, yet claim a kindred with the former from the circumstance of a more or less liberal introduction of the Pointed arch, the free use of Statuary, and its unequivocal character. If the figures in the sides and the arch-mouldings of the Portals of *Angers*, *Chartres*, *Le Mans*, *Saint Trophime of Arles*, *Autun*, the sculptures of the façade of *Notre Dame*, *Poitiers*, *Angoulême*, *Civray*, the *Abbaye-aux-Dames*, *Saintes*; if these be compared, the conviction is irresistible that each is but the reproduction of an established, recognised, conventional type, from which the artist never ventured to depart. We are struck by the constant attribution to the same personage, whether King, Queen, Saint, or Martyr;—whether the Almighty, the Christ, or the Virgin, of the same unvarying physiognomy;—by the exaggerated length of the visage, the stiffness of the attitudes, the incorrectness of proportion, and apparent inability to express the foreshortening;—the identical costume, adhering closely to the form;—the frittering away of the folds of the robe in an infinity of minute plaits;—the profusion of embroidery, precious stones, and jewels with which these are loaded;—a repetition of the same Scriptural subjects;—and, finally, the practice of overlaying with designs more or less intricate the surface of shafts.

The dates of these buildings, so far as they have been

brought to light, coincide perfectly with those previously cited. The West Doorway of *Autun* was terminated about 1150; St. Trophime of *Arles* in 1154; the South Doorway and Porch of the Cathedral, *Mans*, some time subsequently to a fire which occurred in 1134.

Lastly, the Choir of *Saint-Germain-des-Prés*, Paris, was consecrated in 1163 by the Pope Alexander III.¹

¹ There is a building in Normandy so unlike anything else existing there, and possessing so many of the most striking characteristics of Transitional edifices in the central and southern regions, that we are induced to suspect the influence of imitation, or the hand of an artist a stranger to the province. This is the Chapter House of *Saint-Georges-de-Boscherville*, constructed by Victor, who was raised to the dignity of Abbot in 1157, and died some time before the year 1211, according to the authors of the *Gallia Christiana*. "*Victor obiit, longævus dierum, idibus Martii ante annum 1211 : sepultus sub tabula marmorea in Capitulo quod exercebat.*"—Vol. XI. col. 271.

The hall is an oblong in plan: the four walls divided upwards into two nearly equal parts by a continued cornice or string-course supported by a series of small pointed arches, springing from variously sculptured corbels; this being perhaps the only example in Normandy of an interior corbel table. Above the string are opened three windows at each end, and two on each side, all having an obtuse point at the summit, and flanked by shafts with Romanesque capitals. The vaulting ribs, pointed likewise, rise from the string-course, and are in some instances ornamented with the common zig-zag pattern. But the most remarkable portions of this elegant structure are to be found in the three round-headed entrances of the west front, the enrichments of whose archivolt are of a very peculiar character, and well calculated to recall the system of decoration employed in the churches of Anjou, Poitou, &c. Here, too, as in those provinces, we have examples of groups of full-length figures (these are said to represent events in the life of Joshua) being substituted for the foliage of capitals. Alternating with these shafts, in the sides, are well-executed draped female figures, resembling the Caryatides of classical architecture; and moreover, the faces of the intervening square piers, the abacus, and the scotia of the base, offer an assemblage of ornamented designs of great beauty and variety.

SECTION IV.

OF THE FIRST POINTED OR EARLY FRENCH STYLE.

CLOSE upon the last date follows the earliest example of confirmed First Pointed, that of the Choir of *Notre Dame, Paris*, of which the first stone was laid the very year of the completion of *Saint-Germain-des-Prés* (1163) by the same Pontiff. The high altar was consecrated in 1182 by Henry, Legate of the Holy See; the interior completed in 1208; and the West front generally believed to have been finished under Philippe-Auguste in 1214, or the following year.

The eastern portion of *Notre Dame of Châlons-sur-Marne* was completed in the year 1183, and the same part of *Saint-Remi, Reims*, during the abbacy of Simon, 33rd Abbot, between 1182 and 1198;—the latter in all probability copied from the former.

The present Cathedral of *Tours* arose upon the ruins of a Church which became the prey of the flames in 1168. The foundations of the existing structure were laid in 1170. The portions which belong to the Early French style will be pointed out hereafter.

The desecrated Church of *Saint Julien* in the same city appears to have attained its completion before the year 1224, since at that period we read of the falling in of the roof. This was re-established during the reign of Saint Louis, and other modifications were probably introduced at the same time, which will be noticed in a subsequent part of this work.

That the Church of *Eu*, stated to have been completed in 1186, and destroyed by fire in 1426, retains considerable vestiges of the earlier of these dates, will be shown in the notice inserted at a future stage of our inquiries.

The Early French portions of the Cathedral of *Rouen* were built after a calamitous fire in 1200, which involved in a common destruction the Cathedral, a vast number of other churches, and a considerable extent of the city.

The nave of the Abbey-Church of *Fécamp* is the work of the Abbot Ralph d'Argences, who was elected in the year 1189 and died about 1219.

Hervée, the 60th Bishop of *Troyes*, commenced the rebuilding of his Cathedral in the year 1208, and in the space of fifteen years the Apse and the Apsidal Chapels were raised.

Hainardus, the 40th Bishop of *Soissons*, completed the Cathedral of his diocese in 1212.

The foundations of the choir of the Cathedral of *Angers* were laid at the close of the twelfth century, and the transepts added in 1240.

The reconstruction of the Cathedral of *Strasbourg* was undertaken in the year 1177, but advanced so slowly, that it was not until a century later (1277) that the western façade was commenced.

The Church of *Louviers*, on the road from Rouen to Evreux, was consecrated in 1226.

The Church of *Lisieux* is stated to have been utterly consumed by fire in the same year.

The Choir of the Cathedral of *Bayeux*, so far as we are able to infer in the absence of any direct evidence, would appear to belong to the interval between 1238 and 1259, in which latter year Guido, the thirty-

seventh bishop of the see, was interred within its precincts, he being the first prelate whose remains were honoured with this distinction; and we know that the privilege of sepulture in a sacred edifice generally indicates the object of it to have been the founder or restorer of the particular portion designed for this purpose.

The eastern part of *Notre Dame, Dijon*, was finished in 1229.

The construction of the present Cathedral of *Amiens* on the site of the old one was undertaken in 1220, completed and dedicated in 1257, partially destroyed by fire the following year, and re-established in 1272. The earlier and later portions of this noble structure will be carefully distinguished in the Third Part of this work.

The Cathedral of *Reims*, commenced in 1211, was sufficiently advanced in 1241 to be consecrated in that year. The construction was, however, still in progress in 1295, and did not arrive at completion until the year 1430.

The existing Cathedral of *Beauvais* was begun in 1225, considerably advanced by *Guillaume de Grez*, who occupied the episcopal seat from 1249 to 1267, and the divine offices celebrated for the first time in the year 1272. Of the work of this prelate there remain probably but the Pier-arches of the choir, the choir aisles, and the apsidal chapels.

In the year 1215 *Guillaume de Seignelay*, 58th Bishop of *Auxerre*, pulled down the choir of the ancient Cathedral, to make room for the one he proposed to erect on a scale of greater magnificence. The structure which arose in its place was finished by the succeeding

bishop, who first received the honours of sepulture in the choir in 1234.

The Church of *Saint Vincent* of *Metz* owes its foundation in the year 1248 to the Abbot Warinus.

Our information respecting the construction of the Cathedral of *Chartres* is extremely scanty; we know only that it escaped the conflagration in which part of the city perished in 1178, and that its dedication was celebrated in 1260.

The Abbey Church of *Ardennes*, near *Caen*, existed in 1213, for in that year we learn that by the falling of the roof an abbot and twenty-five monks were killed. The reparations this catastrophe necessitated were not brought to a close in 1324.

SECTION V.

OF THE SECONDARY POINTED, GEOMETRICAL TRACERY,
OR DECORATED STYLE.

THE introduction of *Tracery* is allowed by all English antiquaries to constitute an innovation sufficiently striking and important to call for a distinct classification of those buildings or portions of buildings where it is found to exist. But this is by no means the only novelty which marks the period at which we are arrived in the history of Art. Simultaneously with the appearance of Tracery, we find a characteristic change in the form and section of the abacus;—in the necking or astragal of fillets;—a peculiar base;—a profile of string-courses and set-offs of buttresses not before used;—an ornament rarely before met with, namely, crockets;—windows and doors surmounted by triangular canopies, whose tympanum is pierced into geometrical designs of the same kind as the windows;—the employment of natural foliage for the decoration of capitals, and in other situations, as oak-leaves, strawberries, roses, and the vine, an occurrence purely accidental in Early pointed work;—and finally, the foliation of the lights of windows.

A change equally worthy of remark, though hitherto less strongly insisted upon, and one indeed which the use of Tracery could hardly fail to draw along with it, is the disappearance of the real, independent, voluminous shaft of the former style, and the substitution in

its place of the slender graduated series of fillets employed in the formation of the Tracery. With what pleasure, indeed, could the eye, after running over the graceful lines of the traceried design of a window, slender as these must necessarily be for their purpose, see them abruptly cut off below, and replaced by a bulky shaft, perfectly consistent with the capacious cylindrical mouldings of the Early Pointed arch, but little harmonizing with the delicacy sought for in those of a Decorated one? The disparity would have been too shocking, and there was little danger of the Middle Age architects overlooking it. Thus, the mouldings in the jambs of doorways, in the sides of windows, and other arched openings, are but the unbroken prolongation of those in the summit; for the light garland of oak-leaves woven horizontally round the fillets at the spring of the arch scarcely operates as an interruption sensible to the eye.

The building in which we first discover the introduction of some new element of beauty, as *Tracery*;—the combination of peculiarities in sufficient variety to afford the ground of a forcible contrast with all that has gone before;—which was hailed by contemporaries as a novelty;—operated a rapid and wide-spread revolution in the art;—served as the model of complete edifices, and whose distinctive features were eagerly adopted in the further progress of others previously commenced;—such a building becomes a natural and obvious landmark in the wide field of architectural research.

This example we possess in the exquisitely beautiful and well-known structure of the “*Sainte Chapelle*,” in Paris, usually regarded by the French antiquaries as an exhibition of the beauties of the First Pointed Style

at the moment of its highest degree of splendour and development, but which more properly opens the new and brilliant career yet remaining to be accomplished ere Pointed Architecture attained the period of its corruption and final decay.

The *Sainte Chapelle*, built after the plans of Pierre de Montereau, is believed to have been commenced about the year 1241. This presumption has every probability in its favour, for we know historically that in 1239 Saint Louis became the purchaser from the Emperor of Constantinople, Baldwin, of the Crown of Thorns and other instruments of the passion of our Saviour, and that this edifice was destined to serve as a fitting sanctuary for these inestimable reliques. Its consecration, as testified by the inscription handed down to us by the authors of the *Gallia Christiana*, took place in 1248.

The South Transept front of *Notre Dame, Paris*, the next specimen of Decorated, dates from the year 1257, as the existing inscription on the wall informs us; and three at least of the Apsidal Chapels were founded in 1296.

The beautiful Lady Chapel of *Saint Germer*, on the road from Rouen to Beauvais, is the exact counterpart in plan, dimensions, and detail of the Holy Chapel, Paris. Built by the abbot Peter de Wesencourt between the years 1259 and 1266, it was consecrated by the Bishop of Beauvais, Guillaume de Grez.

The triforium and clerestory stages of the Choir of the Cathedral of *Amiens*, and of the eastern wall of the transepts, were built after the fire which occurred in 1258. The date of each Decorated chapel of the nave-aisles has not been preserved to us, but we know two of

them to be the work of *Jean de la Grange*, who died in 1402, and they are said to have completed the twelve which now exist.

The triforium and clerestory of the Cathedral of *Tours*, the interior of the transepts, and the two contiguous compartments of the nave, were completed about 1266. The Transept fronts were not finished until half a century later, namely, in 1316. To this period succeeded a long interruption of the work, which was not resumed until the year 1430, when the prolongation of the nave was undertaken.

Saint-Urbain of Troyes, the most splendid of this class of buildings in France, and the most valuable, because unmixed with any portions of earlier or later date, had for its founder Pope Urban IV., a native of the town. The foundation was laid in 1262; the church advanced to the transepts *inclusively* in 1266; the pier arches of the nave raised and the three doorways of the West front completed in 1284, when its further progress was abandoned. It will not be overlooked how important a place this edifice occupies in architectural history, and how much weight must be allowed to it in our determination of the question of the invention of the Decorated style. The details contained in the bulls of 1266 and 1268, whose authenticity is beyond all contestation, will doubtless be read with much interest, as well for the clear light they throw upon the progress of the construction as for the curious picture they afford of the manners of so remote an age.

The triforium and clerestory of the Choir of *Beauvais* were built after the falling in of the roof in 1284. This disaster having shown the lower story to be too weak for the prodigious elevation of the upper stages, a

remedy was imagined in the diminution by one-half of the span of the pier-arches, by the interposition of piers between each pair of the original ones, and the construction of an arch on each side.

The first stone of the Western façade of *Strasbourg* was laid in the year 1277 (the 25th of May); the three doorways completed in 1291; the tower elevated to the platform in 1339; the platform finished in 1365; and the front advanced to the state in which we see it at present on the 24th of June, 1439.

The North Transept end of the Cathedral of *Rouen* was commenced in 1280, the probable date also of the opposite one; the original Lady Chapel taken down in 1302 and replaced by the one now existing, which was finished in 1366; and the windows of the Choir enlarged to their present dimensions in 1430.

It is but seldom that our researches into the history of ecclesiastical monuments succeed in discovering details so numerous and precise as those which we are enabled to present respecting the Cathedral of *Dijon* (St. Benigne). An ancient church which stood on the site of the present one, by the fall of the central tower in 1271, was so materially damaged, that its reparation appeared to present more difficulty than the construction of an entirely new one, which was accordingly commenced on the 7th of February, 1280. The efforts of seven years sufficed to re-establish the choir, which was consecrated in 1287, in order that the celebration of the divine services might suffer the least possible interruption; but that the church was unfinished at this time is demonstrated by the bequest of certain revenues destined to aid its completion, by the abbot Hugo. The eminent services rendered to his community by

this dignitary were rewarded at his death in 1300 by the honours of sepulture in the choir in front of the high altar. His successor continued the work as far as the West front, of which he built the tower at the South angle, at the foot of which he was interred in the year 1310. The following half century would appear to have been employed in the endeavour to collect funds for the prosecution of the undertaking; at length, Alexandre de Montagu had the satisfaction to witness the termination of these protracted labours, and then in the year 1393, he procured the solemn dedication of the entire church. Subsequently to this event are recorded the raising of a leaden tower or spire over the crossing; its destruction by lightning in 1506, and a repetition of the same calamity in 1625, which on this occasion extended its ravages to the greater part of the vaulting of the church.

The Choir of *Saint Germain*, Auxerre, begun in 1277, must have been completed before 1289, since in that year we learn that *Hugues de Guilly* was interred at the entrance of the choir. No further progress was made until 1309, when the building was resumed by *Gaucher Dignon*, but so slowly did the work advance, that in 1389 a portion only of the nave appears to have been completed.

The splendid remains of the *Cloister* of this church are probably due to the munificence of a prior, *Pierre de la Ferté*, who died in 1353, and was buried within its precincts, an honour exclusively reserved to himself.

The Choir of the Cathedral of *Quimper*, in Brittany, commenced in 1285, was consecrated in 1295.

The North Transept front of *Notre Dame*, *Paris*, was erected in 1312, by Philippe le Bel, with part of the

confiscated wealth of the Templars; the Tower and spire of Saint Pierre, *Caen*, raised in 1308; and the Decorated chapel on the North side of the nave of *Saint Etienne* founded in 1315.

The building of the Choir of *Saint Ouen, Rouen*, was undertaken in 1318 or 1319; and in the space of twenty-one years from that date, the choir itself, the apsidal chapels, and a part of the transept were raised, the completion of the latter being deferred to the year 1439, of which date are the North and South rose-windows. The nave we shall hereafter allude to.

The Chapel of the Virgin of the Abbey Church of *Jumièges*, now in ruins, was enlarged in 1326; and another building to the South, called the Church of Saint Pierre, restored in 1333.

The compartments of sculpture which close the sides of the Choir of *Notre Dame, Paris*, with the triangular crocketed canopies which surmount them, were executed in 1351.

In the middle of the fourteenth century, the district of *Evreux*, become the theatre of the war which John the Good, King of France, and Charles the Bad, King of Navarre, waged against each other, was alternately ravaged by the partisans of one or other of these monarchs. In 1355, a struggle for the possession of the city of *Evreux* was followed by a calamitous fire, in which, as we are told, the Cathedral, the Bishop's palace, and the greater part of the city perished. That the beautiful choir of the Cathedral was not included in this disaster, we possess the most convincing testimony; for four of the painted windows, intended to commemorate the large share the Bishop Geoffroy III. (1335-1340) had in its construction, still

exist, with the person of the prelate, his arms, and accompanying inscription nearly intact. But even in the absence of this material proof, there are circumstances calculated to excite doubts of so total a destruction as the words of the Latin text appear to imply; as, for instance, the omission of any notice of the reconstruction, whilst other particularities, comparatively unimportant, have not been thought unworthy of transmission. From these details we learn that though the dean and the greater number of canons took refuge in the neighbouring town of Vernon, four of the latter remained to officiate in the cathedral. A few years later (1374), the interment of the Bishop Robert at the foot of the high altar is mentioned; and two years subsequently, in 1376, Charles V. is stated to have given 200 livres d'or for the purpose of renewing the stalls of the choir; an expenditure which, not being absolutely urgent, would naturally have been postponed until the restoration of the choir was effected; for which purpose the interval of some twenty years, in the midst of the obstacles opposed by the disorders of the times, appears somewhat too short had the whole of this portion been devoured by the flames.

If, in reality, the Cathedral of Evreux suffered much from the catastrophe of 1355, it appears more probable that the injury fell upon the nave, since we read that *William of Cantiers*, who governed the diocese from 1400 to 1418, contributed at least one of its windows, still in good preservation; and that the reparations were continued during the episcopate of the Bishop Martial from 1427 to 1439,—dates quite consistent with the Decorated character of the triforium and clere-story stages of this part of the structure.

The Transept of the Cathedral of *Troyes* is supposed to have been terminated in 1314, or the following year ; and so lately as 1450 good and pure Decorated work was executed in this church.

The West front of the Cathedral, *Poitiers*, was finished in 1379.

In 1407-9 Jean-sans-Peur, Duke of Burgundy, in expiation of the murder of the Duke of Orleans, gave the funds for the erection of the Doorway on the north side of *Notre Dame, Paris*, known as the "*Porte Rouge*."

The date of the Nave of the Cathedral of *Auxerre* is inferred from the dedication of the high altar in 1334 ; but this portion of the building must, at all events, have been finished before 1373, since at that time we are informed that the Dean, *Jean le Mercier*, founded the *Chapel of Sainte Catharine* in the nave-aisle : a fact irreconcilable with the incomplete state of the more important part of the edifice.

In the year 1402 *Jean de Molin* gave a sum of money in aid of the construction of the North *Transept front*, and founded the *Chapel of Saint Sebastien*. The former was finished during the life of the Bishop Jean Baillet, who filled the episcopal seat from 1477 to 1513.

Finally, in the Pier-arches and the triforium stage of *Saint Ouen, Rouen*, in some parts of the *Cathedral, Tours*, and in the nave of the Cathedral of *Quimper*, we discover lingering traces of the Decorated style of the respective dates of 1490-1515, 1430, and 1484-1493.

The long duration of the Second Pointed or Geometrical Tracery style in France, coupled with the

acknowledged paucity of complete buildings of this class, are facts calculated to excite considerable surprise, and at first sight appear irreconcilable; but much of this apparent contradiction will vanish if we recall for a moment the calamitous circumstances in which the country was placed during this period. With the accession of Philippe de Valois to the throne in 1328, commenced the sanguinary and protracted struggle between the rival crowns of France and England, continued with little interruption to the year 1450. During this contest, signalized by the disastrous defeats of Crecy, of Poitiers, and of Agincourt, history presents but an unvarying recital of provinces laid waste, towns ruined, and their monuments given up to the flames. The soil of France, traversed in turn by the hostile armies of the stranger and the scarcely less dreaded bands of ferocious mercenaries charged with her defence;—ravaged by pest;—desolated by famine;—offered a field little favourable to the development of an art which, above all others, needs the fostering influence of peaceful institutions. It can excite no surprise, then, that during this extended space of time Architecture remained nearly stationary, and that the funds contributed for religious purposes scarcely sufficed for the achievement of the gigantic works previously commenced (most of which, it must be remembered, remained incomplete), much less permitted the foundation of new edifices. With the deliverance of the territory from its invaders, however, Art awoke from her profound lethargy; a new impulse was communicated to the zeal of the wealthy and pious, and ecclesiastical monuments arose on all sides. It is worthy of remark that some of the earliest authenticated dates

of churches in the Flamboyant style correspond pretty nearly with the expulsion of the English. Amongst these may be noticed the *Chapelle du Saint-Esprit*, in Picardy, founded in 1440 by Philippe le Bon, Duke of Burgundy, and his wife Isabella. From this epoch the dates of construction are recorded with greater regularity than at any former era; and henceforth we have no difficulty in tracing the progress of Pointed Architecture to the period of its final disappearance in the Renaissance or revived Classical forms.

SECTION VI.

OF THE FLAMBOYANT STYLE.

THE style which has just engaged our attention maintained itself in certain parts of France, whilst on other points of the country, edifices were being erected of Flamboyant character. The Church of *Caudebec*, on the Seine, presents us, perhaps, the earliest specimen of buildings of this class, having been commenced in 1426. In the space of thirty years from this date the nave, choir, and the chapels around it, were completed. The West front, with the Tower and other portions of the exterior, are long posterior, dating from the year 1517.

Nearly contemporary with the foundation of *Caudebec*, is that of the Cathedral of *Nantes*, equally indisputable with the former; as the inscription still exists from which we learn the date of the West front (1434). The work proceeded with so little activity, that in 1481 the three Doorways were not completed, and the upper part of the façade remains unfinished to this day.

The replacing of an old and small church which occupied the site of the present magnificent structure of *St. Maclou, Rouen*, appears to have been projected in 1432, since in that year the former was completely pulled down. But it is not until the year 1500 that the church is spoken of as being in a fit state to receive the visits of the faithful, in a Bull granting certain

indulgences for the performance of this pious duty. The Tower was finished about 1512.

The stained glass in the windows of *Saint Laurent*, in the same city, which may be taken as evidence of the age of the building, is of the date of 1464. The Tower, commenced in 1490, completed in 1500, was twice injured by violent hurricanes, in the years 1520 and 1638.

The gable of the *north transept front* of the Cathedral was finished in 1478, and the "*Cour des Libraires*" closed by the existing gateway in 1481. The upper story of the *north-west* tower (St. Romain) is an addition of 1477: the foundations of the South-west Tower were laid in 1485, and the work completed in 1507. The great central Doorway, commenced in 1509, was finished in 1530.

Saint Patrice belongs to 1535. The windows of *Saint Godard* bear the respective dates of 1506, 1507, 1522, and 1535; and the unfinished West front of SAINT OUEEN was begun about 1515.

The Flamboyant portions of the Church of *Eu* are of the date of from 1451 to 1464; of *Saint Riquier*, near Amiens, posterior to 1475; of the *Cathedral of Reims*, subsequent to 1481.

The exquisite Lady Chapel of the Abbey Church of *Fécamp* replaced one of earlier date in 1496.

The South Transept of *Beauvais* was commenced in 1500; the opposite one, begun thirty years later, was finished in 1537.

Robert of Lenoncourt completed the South transept end of *Saint Remi*, *Reims*, in 1506; and in the same year was commenced the Western façade of the Cathedral of *Troyes*, and the completion of the nave effected.

The Chancel of the *Madeleine*, in the same town, was consecrated in 1519; *Saint Nicolas* built after a fire in 1523; and *Saint Pantaléon* commenced the following year (1524).

The large and fine Church of *Notre Dame de Cléry*, near Orléans, owes its foundation to the piety or superstition of Louis XI., during whose reign it is said to have been nearly completed.

The Western front of the Cathedral of *Tours* was undertaken in 1440, and finished in 1500, with the exception of one of the towers, an addition of 1547.

The *north-western* Tower of the Cathedral of *Auxerre* was considerably advanced, if not completed, in the year 1530.

The Spire of the central Tower of Saint Philibert, *Dijon*, was raised in the year of the siege of that town by the Swiss (1515).

The notorious and ill-fated Cardinal Balue, with the funds granted to his entreaties by his crafty and tyrannical master, Louis XI., commenced the addition to the Cathedral of Evreux (1464-1467) of the South transept and its front, looking upon the gardens of the palace; of the lantern over the crossing; the Lady Chapel; the library; a part of the cloister, and several buttresses and flying arches, at that time supposed to be essential to the support of the eastern portion of the church.

The 59th Bishop, *Gabriel le Veneur*, shed a bright and enduring lustre upon his long administration of the see, extending over 43 years (1531-1574), by the construction of the opposite front. Fortunate in avoiding the contact of the succeeding style, by which so great a number of Flamboyant examples are disfigured, this

façade has just claims to be considered the most perfect, beautiful, and consistent specimen of its class. The same prelate bestowed upon his cathedral the further benefit of the completion of most of the chapels along the nave-aisles.¹

THE accuracy of the foregoing dates being assumed, it appears undeniable, from a comparison of them with those of buildings of a corresponding class in England, that the use of the Pointed arch in France (no matter whence derived, or by what necessity suggested) was an anticipation upon its adoption in the former country by a considerable period;—that the confirmed First Pointed or Early French style likewise took precedence of the Early English, except, perhaps, in the province of Normandy;—that the Geometrical Tracery, or Decorated style, was invented and brought to perfection by our neighbours half a century before our English builders began to imitate it;—that this style, from the peculiar circumstances before alluded to, maintained its ground long after the appearance of the English Perpendicular style, which had attained its highest degree of splendour at a moment when

¹ In the whole of the churches of *Rouen* and *Troyes*, of which mention is made in the text, with the single exception of *St. Maclou*, care must be taken in separating the Flamboyant and Italianized portions, of which latter style all contain a considerable admixture. In many little will be found of the former except the windows, and these are often very good, when all the rest is worthless.

French Flamboyant was but struggling into existence ; whilst the latter, in its turn, still preserved itself pure and unmixed at a time when the former had become utterly debased, corrupted, and disfigured.

It is almost needless to remark that it would be too much to expect every individual building of the same class to fall precisely within any boundaries which may circumscribe the duration of the various styles, even should these limits be less rigorously defined than by the dates we have ventured to adopt. The varying dispositions of men's minds, some prepared to welcome novelty, others inclined to reject it ; a lingering affection for long-consecrated forms on the one hand, the fascination of new ones on the other ; the influence of locality, besides numberless circumstances which readily suggest themselves, but which it is unnecessary to recapitulate—must naturally have tended to retard the adoption of a system in one province or district, and to hasten its naturalization in another. Add to this, that the two consecutive styles would doubtless for some period be used concurrently before a final preference was given to the more modern one. Of this, so far as regards the Flamboyant and Renaissance, there exists a very interesting illustration in the archives of the city of Troyes, where the original plans and sections of the church of Saint Nicolas are preserved. Amongst these is the design of a projected portal, represented on the left of the drawing in the Renaissance style, on the right in the Flamboyant. Unfortunately, the former was adopted and executed : its date is 1540.

In conclusion, the writer of these pages has no pretensions or wish to urge the absolute correctness of the chronology of the styles he has presumed to propose ;

but, on the contrary, indulges a confident hope that by further research a still more exact definition of their limits may be attained. Should his own labours in any degree contribute to hasten so desirable a consummation, by inducing others to apply themselves to the discovery of the dates of such buildings as may attract their notice, and render less difficult this somewhat tedious part of an antiquary's duties, his object in the publication of this Inquiry will be fully accomplished.

PART II.

SECTS. I., II., III., IV., V., CONTAINING THE AUTHORITIES FOR THE
DATES OF THE BUILDINGS MENTIONED IN
SECTS. II., III., IV., V., VI., OF THE PRECEDING PART.

PART II.

SECTION I.

CONTAINING THE AUTHORITIES FOR THE DATES OF THE BUILDINGS
MENTIONED IN SECT. II. OF THE PRECEDING PART.

ANGERS—*Church of Ronceray.*

“ Le Comte Foulques fonda aussi en l’an 1028 l’Abbaye et Eglise de Nostre Dame du Ronceray pour des filles.

“ Il y a en ceste abbaye un tiltre de la fondatiō d’icele duquel la coppie s’ensuit.

“ ‘ Ego Fulco Andegauorum Comes atque Hildgardis coniux mea necnon Gauffredus noster filius hanc beatæ Mariæ Basilicam usque ad fundum erutam, à fundo paulo nobili reduximus ad integrum.

.
Hanc itaque Basilicam ab Huberto venerabili præsule solemniter fecimus dedicari.

“ ‘ Anno ab incarnatione Domini nostri Jesu Christi veri Dei ex intemerata Virgine Maria MXXVIII, ii Idus Iulij.’ ”

‘ Des Antiquites d’Aniou,’ par Mess. Jean Hiret, p. 177.
Edition of MDCXVII.

POITIERS—*Saint Hilaire and Saint Nicolas.*

Ex *MS. Chron. Malliacense.*

Anno 1049. Kal. Nouemb. dedicatum est Monasterium *S. Hilarij Pictauensis*. Cui consecrationi iterum fuerunt archiepiscopi et episcopi circa 13. Istud monasterium magna ex parte construxerat Regina Anglorum per manus Gauterij Coolelandi, Agnes Comitissa quæ eum iussit dedicari, plurimam partem construxit.

Construxit cœnobium etiam Pictavis in honore *S. Nicolai*: necnon et domum eleemosynariam quæ est in foro ante eandem ecclesiam.

‘*Histoire des Comtes du Poitou*,’ by Jean Besly. 1 vol., fol. 1647, p. 319 (lege 419).

1068. Idus Nouembris, obiit Agnes Pictauorum Comitissa, post sæcularem maritum Deo marito meliori copulata, viuens mundo, mortua post mortem fælicius victura.

Ibid., p. 349 (lege 449).

Vide ‘*Les Annalles d’Acquitaine*,’ by Bouchet. 1 vol., fol., 1530, black letter. Ffo. li. (b).

‘*Les Annalles d’Acquitaine*,’ by Le Bret. 1 vol., fol., 1540, black letter. Ff. l.

POITIERS—*Saint Porchaire.*

Titre de Goscelin, Archeuesque de Bourdeaux, Thresorier de S. Hilaire le Grand, de Poitiers, pour S. Porchaire.

Ex *Tabulario Burguliense.*

1068. In nomine sanctæ et indiuiduæ Trinitatis Ego Goscelinus B. Hilarij gratiâ Dei thesaurarius, sanctæ matris ecclesiæ alumnis tam præsentibus, &c. . . . volo manifestum fieri quia quidam Abbas S. Petri de

Burgulio nomine Raymundus ad me veniens deprecatus est ut *Monasterium S. Porcharij*, cui ipse non ut Abbas, sed ut præpositus, præerat, cum omnibus rebus monasterio pertinentibus S. Petro Burguliensi donando subiicerem, &c. &c.

‘Histoire des Comtes du Poitou,’ p. 351 (lege 451).

POITIERS—*Montierneuf*.

Ex Chronico Malliacense.

Anno 1069. *Monasterium novum Pictavis inceptum* iussu Gaufredi Comitis.

Idem, p. 347 (lege 447).

Ex Tabulario Monasterij novi Pictauensis.

1077. Ego Willelmus qui et Gaufredus Dux Aquitanorum per Dei misericordiam adipisci desiderans, et vel minimum cauens in futurum in nomine Patris, &c. &c. . . . pro enormitate scelerum meorum, ad honorem Dei omnipotentis, et sanctorum Apostolorum Iohannis et Andreae, statui mihi construere monasterium in suburbio Pictavis. Quod monasterium tam illud quam ea quæ ad se pertinere videntur, constituo et confirmo liberum et francum.

.

Concedo quoque eidem monasterio ea quæ vsque ad muros ciuitatis acquirere poterit, nullam omnino in his consuetudinem mihi retinens, &c.

Facta est hæc Charta 5 Kalendas Februarij, anno ab Incarnat. Domini 1077.

Ibid., p. 366 (lege 466).

Ex *MS. libro obituum Monast. noui, Pictau.*

1086. vii. Kalendas Octobris, Depositio Domini Gaufredi gloriosissimi Aquitanorum ducis, *huius cœnobij fundatoris.*

Ex *Tabulario eiusdem cœnobij.*

Nobilissimus Guillelmus, qui et Gaufridus, *fundator Monasterij noui nostri*, obiit 24 die mensis Septembris, et tumulatur honorificè ante crucifixum parrochiæ in *medio nauis ecclesiæ.*

Ex *MS. Chron. Vezeliac.*

Anno 1086. Willelmus Dux Aquitanorum obiit, qui *ædificauit nouum monasterium Pictauis.*

Ibid., p. 387 (lege 487).

Ex *Chronico Malliacen. MS.*

Anno 1096. Vrbanus papa veniens ad festiuitatem Sancti Hilarij, fuit Pictauis, et *benedixit monasterium nouum 6 Kal. Februarij.*

Ibid., p. 443 (lege 543).

xi. Kal. Febr. principale consecratvm ē altare in honore Dī Genetricis . et beatorvm Aplorvm Ioh̄is et Andreæ . c̄v̄is reliquiæ conditæ ibidem svnt . ipsa vero die hac sed longe post . anno Dñī Incarnat̄. mil.xcvi. papa Vrbanvs .II. c̄v̄ trib : archiep̄s . totidēq : ep̄s tēplo in honore eorvdē venerabilī dedicato . hoc altare in honore beatorvm mār Stephī ptho m̄r Laurentii . Vincentii . Cris̄phi . et Dariæ . venerabiliter consecrauit . in qvo et eor̄ reliq̄vias posvit.

Original inscription preserved in the church.

POITIERS—*Sainte Radégonde*.Ex *Chron. Malliacense*.

1083. Eodem anno terræ motus factus est magnus, xv. Kalendas Nouembris in die natalis Sanctæ Lucæ. Pars ciuitatis Pictauis magna cum ecclesia Sanctæ Radegundis combusta est.

‘ Histoire des Comtes du Poitou,’ p. 387 (lege 487).

Ex *Chronico Malliacens. MS.*

Anno 1099. Pictauis ecclesia B. Radegundis in qua ipsa jacet humata, xv. Kal. Nou. dedicata est.

Ibid. p. 445 (lege 545).

BRITTANY—*Saint Gildas-de-Rhuys*.

1008–1038. Hoc ipso anno (1008) Felix Floriacensis monachus à Gauzolino abbate in Armoricam missus est, petente Gaufrido duce, ut illius provinciæ monasteria, bellorum vastata injuriis, instauraret.

Duo erant illis in partibus monasteria, *Ruyense* scilicet ac *Moriacense*, quæ Felicis operam in primis postulabant. Hæc autem omnia instaurare immensi laboris et operis esse videbatur.

‘ Annales Ordinis S. Benedicti, auctore Domno Johanne Mabillon,’ lib. liii. p. 203, tome 4.

1038. In Chronico Kemperlegiensi notatur hoc anno depositio Felicis abbatis sancti Gildasii Ruyensis. Funus ejus curavit Judicael Venetensis Episcopus, eumque humavit in ecclesia quam ille construxerat.

Ibid., lib. lvii. p. 426, vol. iv.

TOURS—*Saint Julien.*

Dehinc in Majori-Monasterio factus monachus (Richerius) postea sancti Juliani Turonensis prior : demum Blesensis primum, mox Sancti Juliani quoque Abbas exstitit. Sed Blesensem Abbatiam deseruit, et ad instaurandum Sancti Juliani monasterium, se totum contulit. Verum postmodum ad Blesensem reversus est abbatiam. Sic utramque Abbatiam, Richerius deinceps retinuit, ac strenue rexit, et *monasterium sancti Juliani novum a fundamentis* inchoavit anno M.XL.

Idem, lib. lvi. p. 354, vol. iv.

Anno 1084. Gerbertus seu Gilbertus abbas sancti Juliani *novam monasterii sui basilicam* sollemni ritu per Radulfum Archiepiscopum in honorem beatæ Mariæ sanctique Juliani et omnium sanctorum iv. idus Novembris hoc anno *dedicari curavit.*

Ibid., lib. lxvi. p. 209, vol. v.

SAINTES—*Saint Eutrope.*

Anno Ch. 1079. Habitum est hoc anno Burdigalæ concilium. . . . Willelmus Pictavorum comites, episcopos supplex adiisse dicitur, consilium ab eis petiturus, quo pacto animæ suæ saluti consuleret, et quo in loco cœnobitas constitueret. Visum est ut id fieret in ecclesia parochiæ Santonensis, ubi corpus Sancti Eutropii episcopi requiescebat.

Idem, lib. lxx. p. 147, tom. v.

1081. Habitum est hoc anno concilium apud Santonas. Willelmus Pictav. comes monasterium Sancti

Eutropii in manus Hugonis Cluniacensis abbatis translulit.

Hac de re jam ante biennium actum fuerat in concilio Burdegalensi, sed res infecta fuerat ad hoc tempus, quo istuc inducti sunt Cluniacenses qui prioris ecclesiæ sedem mutarunt, *nova commodiori in loco exstructa basilica, quam Urbanus II. dedicavit.*

Idem, lib. lxvi. p. 179, tom. v.

REIMS—*Saint Remi.*

Anno Ch. 1049. Comperto Leonis Coloniam adventu, Herimarus S. Remigii apud Remos abbas, *qui novam basilicam a Theodorico decessore suo inchoatam, perfecerat*, pontificem ad eam dedicandam invitare constituit.

.
Sub ortum diei sequentis quæ secunda Octobris erat, *papa novam basilicam consecravit.*

Ibid., lib. lix. p. 503, tom. iv.

Anno Ch. 1098. Burchardi tempore, et quidem hoc ipso anno, incendio deformatum fuit S. Remigii monasterium, quod Guido Trimoliensis anno M.C. suis impensis instauravit, ut sequens inscriptio docet: “Anno Domini millesimo nonagesimo-octavo, cum incendio consumptum fuisset magna ex parte monasterium nostrum, *ob servatam ecclesiam nostram novam*, quæ non multo ante dedicata fuerat a domino papa Leone, et restauratum monasterium sumptibus ducis Guidonis, dominus abbas noster hanc Deiparæ virginis effigiem in oratorio novitiorum posuit anno millesimo centesimo.”

Idem, lib. lxix. p. 397, tom. v.

Gall. Chris., vol. ix. col. 227–234.

NORMANDY.

Quædam verò cœnobia eiusdē provinciæ antiquiora quæ a Normannis adhuc paganis fuerant destructa, studio bonorum principum reædificata sunt.

Rollo siquidem primus Normannorum Dux plurimas possessiones dedit Ecclesiæ Sanctæ Mariæ *Rotomagensis* : *S. M. Baiocensis* : *S. M. Ebroicensis* ; et cœnobiis Sancti Petri, Sanctique Audoeni et *Gemmeticensi* et *Sancto Michaeli de periculo maris*.

Willelmus verò filius eius ex integro *Monasterium Gemmeticense* restauravit.

Ricardus autem filius eius et successor cœnobium *Sancti Michaelis de Monte* et *Sancti Audoeni Rotomagi*.

Ricardus verò secundus *Monasterium Sancti Waudregisili* et alia *Monasteria* ab antecessoribus eius reædificata mirabiliter auxit. *Judith* verò uxor eius *ecclesiam Sanctæ Mariæ Bernai* fundavit.

Ricardus verò tertius nullum *monasterium* vel instituit vel renouavit. At *Robertus* frater eius *Monasterium Sancti Vigoris Ceratii* ædificare cœpit.

‘ Willelmi Gemmeticensis Historiæ Normannorum,’ lib. vii.
p. 278, 279.

BERNAY.

Anno 1024. Deinde anno Incar. D. DCCCCXCVI. defuncto Ricardo seniore, Ricardus filius eius successit et ducatum Normanniæ triginta annis tenuit. Judith uxor eius cœnobium apud *Bernaicum* in honore Sanctæ Dei genitricis Mariæ condidit.

‘ Orderici Vitalis Ecclesiasticæ Historiæ,’ lib. iii. p. 459.
Gall. Chris., vol. xi. col. 830.

CERISY.

1030–1042. . . . qui eo tempore Monasteria in eadem prouincia construxerunt. Primum igitur ponam ipsum Ducem Willelmum patrem patriæ, qui *Monasterium Sancti Victoris Ceracij* à Duce Roberto patre suo, antequam Hierusalem pergeret, incœptum, *cœpit*¹ et propagauit.

Will. Gemmet. Hist. Norman., lib. vii. cap. xxii. p. 278.
Order. Vital., lib. iii. p. 459.

JUMIÈGES.

1040. Mortuo Willelmo Gemeticensi abbate, in locum ejus subrogatus est Rotbertus, eo nomine secundus, qui novam Sanctæ Mariæ basilicam a fundamentis extruxit.

.
. quam ob rem Rotbertus in Galliam, id est ad Gemeticense monasterium, reversus est, ubi *novæ Sanctæ Mariæ ecclesiæ anno M.XL fundamenta jecit*.

‘Annales Ordinis S. Benedicti,’ lib. lvii. p. 418, vol. iv.
‘Neustria Pia,’ p. 386. (Edition of 1663.)

1067. Dehinc verò paulo post in Normanniam regressus² *Ecclesiam Sanctæ Mariæ in Gemmetico* cum honore magno *dedicari jussit*. Quam dedicationem hi Episcopi cum spiritali iucunditate MLXVII. Dominicæ incarnationis anno Kal. Julij compleuerunt Maurilius scilicet Archiepiscopus Rotomagensis et Balduinus Ebroicensis.

Will. Gemmet., lib. vii. p. 288.
Order. Vital., lib. iv. p. 507.

¹ Leg. *perfectit*.

² From the invasion of England.

BOCHERVILLE—*Saint-Georges de-*

Anno 1066. Qui superioribus litteris inter proceres subscripsit Radulfus Willelmi camerarius, idem ejus magister dicitur in diplomate, quo Willelmus necdum rex, conditam a Radulfo Sancti Georgii de Bauchervilla ecclesiam cum rebus suis confirmat, sitam in pago Rotomagensi ad Sequanam : sic enim Willelmus in illo diplomate loquitur. “ *Radulfus meus magister, aulæque et cameræ meæ princeps, instinctu divino tactus, ecclesiam supra dicti martyris Georgii, quæ erat parva, recédificare a fundamentis inchoavit, et ex proprio in modum crucis consummavit, officinasque ibidem Christo famulantibus necessarias fabricari fecit . qui, ut se ipsum templum sanctum Domino consecraret, eamdem ecclesiam dedicari fecit, et hæc in dedicatione, uxore ejus et filiis ejus Radulfo et Rabello coram adstantibus, ad stipendium ecclesiæ atque canonicorum habenda assignavit, scilicet in villa, quæ dicitur Abetot, ecclesiam cum tota decima,*” &c. caret notis chronicis hoc diploma, cui apposita sunt signa Willelmi ducis Normannorum, Mathildis uxoris ejus, Radulfi camerarii, &c., &c.

Annal. Benedic., lib. lxii. p. 675, vol. iv.

FÉCAMP.

Fiscannense cœnobium in prospectu maris positum creatrici omnium sanctæ et indiuiduæ Trinitati dicatum, à Ricardo primo duce Normannorum nobiliter fundatum, a secundo multis honoribus et diuitiis ampliatum, Joannes venerabilis abbas annis quinquaginta et vno rexit : post quem *Guillelmus de Roz* fere xxvii. annis tenuit.

Ord. Vit., lib. iv. p. 529.

1079–1107. *Guillelmus de Ros* Fiscannensis tertius abbas ægrotavit, et ante finem eiusdem mensis feliciter migravit.

Hic venerabilis vir cancellum veteris ecclesiæ, quam Ricardus dux construxerat, dejecit, et eximiæ pulchritudinis opere in melius renouavit, atque in longitudine ac latitudine decenter augmentavit: nauem quoque Basilicæ ubi oratorium sancti Frodmundi habetur, eleganter auxit, opusque tandem consummatum à Guillelmo Archiepiscopo aliisque quatuor præsulibus xvii. Kal. Julij consecrari fecit. Defunctus autem, in nouo opere, quod ab ipso constructum est ante aram gloriosæ Virginis Mariæ sepultus est. Obiit anno 1107.

Ibid., lib. xi. p. 832.

MONT-SAINT-MICHEL.

Anno 1022. Inchoata est hoc anno nova Basilica beati Michaëlis in Monte Tumba a Richardo secundo comite Nortmannorum et Hildeberto secundo abbate: qui abbas obiit eodem anno.

Annal. Benedic., lib. lv. p. 285, vol. iv.

Radulfus I. de Beaumont fit abbas S. Michaëlis anno 1048. Ecclesiæ *fundamenta* quæ posuerat dux Richardus II. *continuavit absolvitque*. Occubuit 1058.

Ranulfus I. imprimis sollicitus fuit *navim ecclesiæ* quam dux Richardus inchoaverat, absolvere. Extruxit etiam porticus arcis a septentrione. Obiit 1085.

Gall. Chris., vol. xi. col. 515.

Ex *Chronico Malleac. MS.*

Anno 1112. Cenobium S. Michaëlis de periculo maris igne combustū est diuinitus.

‘Histoire des Comtes du Poitou,’ (Besly,) p. 448,
(lege 548).

Anno Domini 1112. Ecclesia sancti Michaëlis de periculo maris fulgurata, diuinitus arsit cum edificijs appendentibus sibi.

‘Chronicon Sigeberti,’ p. 134.

Anno 1123. In monasterio S. Michaëlis de Monte Rogerius abbas mortuus est. De eo in manuscripto Chronico S. Michaëlis hæc lego: “Iste fecit multa bona in ædificiis et ornamentis, *omnes officinas quæ combustæ fuerant* reparavit. Insuper arcam claustrī quæ prius erat lignea, lapideam fecit, et subtus ipsam, aulam et cameras lapideas, et in tertio ordine stabula equorum, fornicibus super fornices libratis mirabiliter adaptavit.”

Annal. Benedic., lib. lxxiv. p. 101, vol. vi.

Bernardus—1131–1149—Ædificia restituit et sarta tecta tuitus est, imprimisque *navis ecclesiæ latus septentrionale quod ante annos triginta tres corruerat*, refecit.

Gall. Chris., vol. xi. col. 517.

Hoc ipso quo sistimus anno (1138) mense Augusto in monasterio S. Michaëlis in periculo maris grande accidit infortunium, quod sic repræsentat chronicon manuscriptum ejusdem loci: “*Eodem anno debacchatione Abrincatensium furentium combustum est castrum montis, excepta ecclesia et officinis monachorum mense Augusto.*”

Annal. Benedic., lib. lxxvii. p. 313, vol. vi.

1157. (*Henricus II.*) In festiuitate sancti Michaëlis venit Conanes Comes Redonensis et sui Britanni cum eo ad Abrincas. Inde venit Rex ad montem Sancti Michaëlis, et *audita Missa ad maius altare*, concessit Ecclesias Pontis Vrsonis sancto Michaëli et abbati et monachis eiusdem loci.

Chron. Sigeberti, p. 145.

Chronica Normanniæ, p. 994.

CAEN — *L'Abbaye-aux-Hommes* (*S. Etienne*) and *l'Abbaye-aux-Dames* (*La Trinité*).

. vsquequo ipse monasterium sancti Stephani, et uxor eius Mathildis monasterium sanctæ Trinitatis ædificauerunt Cadomi.

‘Willelmi Gemmeticensis Historiæ Normannorum,’ lib. vii. cap. xxii. p. 278.

‘Gesta Guillelmi Ducis Normannorum à Guillelmo Pictavensi contemporaneo scripta,’ p. 211.

1077. Eodem quoque anno Cœnobialis Basilica in honore Sancti Stephani Protomartyris apud Cadomum dedicata est.

Order. Vital., lib. v. p. 548.

Mathildis Willelmi ducis conjux non minus liberalis fuit in condendo virginum monasterio. Perfectum fuisse videtur istud ante Sancti Stephani monasterium, cujus basilicæ dedicatio longe serius facta est, anno scilicet M.LXXVII. cum alterius anno M.LXVI. facta memoretur.

Annal. Benedic., lib. lxii. p. 645, vol. iv.

BAYEUX—*Notre Dame.*

1077. Anno ab incarnatione Domini M.LXXVII. Indictione xi. Basilicæ plures in Normannia cum ingenti tripudio dedicatæ sunt. Matrices ecclesiæ, *Baiocensis*, *Ebroicensis* Episcopatus, dedicatæ sunt in honore sanctæ Dei Genitricis et perpetuæ Virginis Mariæ.

Order. Vital., lib. v. p. 548.

Anno 1087. Odo Baiocensis Episcopus Ecclesiam sanctæ Dei genitricis Mariæ *a fundamentis cæpit*, eleganter *consummauit*, multisque gazis et ornamentis affatim ditauit.

Ibid., lib. viii. p. 665.

1106. Eodem anno Henricus rex, vere in Neustriam nauigauit Baiocasināque obsedit.

Protinus igitur Rex urbē expugnauit, et iniecto igne penitus cōbussit.

Ibid., lib. xi. p. 818.

1106. Neantmoins le Roy assiege Bayeux: elle fut emportée dès le premier assaut, et brulée avec le Temple (que le Roy fit refaire par après).

‘Histoire Générale de Normandie,’ du Moulin, 1631,
p. 285.

1159. Ecclesia Baiocensis igne combusta. Philippus Episcopus in eius restauratione iterum viriliter laborat.

Chron. Normanniæ, p. 997.

Chron. Sigeberti, p. 130.

Anno 1159. (Henri II.) Le premier jour de l’an vn grand tremble-terre esbranla tout le Costentin, et fut

suivy de l'incendie de l'Eglise Cathédralle de Bayeux, laquelle le bon Euesque Philippes fit rebastir a grands frais.

Hist. Gén. de Normandie, du Moulin, p. 377.

Philippus. 1142–1164. Cathedrallem suam incendio concrematam restaurasse legitur Philippus in chartulario nigro Capituli Bajocensis, ad annum 1159, inquit—quæ si vera sunt, &c.

Gall. Chris., vol. xi. col. 365.

Henricus II. 1183. Statuit cum canonicis reditus præbendarum canonicorum decedentium usque ad annum, ad reficiendam ecclesiam deputandos, quod Urbanus III. ratum habuit vii. idus Octobris.

Ibid., col. 366.

EVREUX—*Notre Dame*.

1077. Anno ab Incar. Dom. M.LXXVII. Indict. xi. Basilicæ plures in Normannia cum ingenti tripudio dedicatæ sunt. Matrices Ecclesiæ, Baiocensis, *Ebroicensis* Episcopatus, dedicatæ sunt in honore sanctæ Dei Genitricis Virginis Mariæ.

Order. Vital., lib. v. p. 548.

1112. Anno ab Incarnatione Domini M.CXII. Gisbertus senex Ebroicensis Episcopus, postquam in Episcopatu xxxiv. annis vixit, in senectute bona iv. Kal. Septembris obiit: et in Basilica sanctæ Dei genitricis Mariæ sepultus est, quam ipse *perfecit, dedicari fecit*, possessionibus et ornamentis ditavit.

Ibid., lib. xii. p. 840.

1119. Henricvs rex pagum Ebroicensem adiit, et Ebroas cum valida manu impugnare cœpit.

Rex dixit ad Audinum Episcopum, “Vides ne domine præsul, quòd repellimur ab hostibus, nec eos nisi per ignem subiugare poterimus? Verùm, si ignis immittitur, Ecclesiæ comburentur, et insontibus ingens damnum inferetur. Nunc ergo, Pastor ecclesiæ, diligenter considera, et quod vtiliùs prospexeris prouidè nobis insinua. Si victoria nobis per incendium diuinitùs conceditur, opitulante Deo Ecclesiæ detrimenta restaurabuntur. Vnde domus Dei, vt reor, in melius reædificabuntur.” Hæsitat in tanto discrimine Præsul anxius. Tandem prudentum consultu præcepit ignem immitti, et ciuitatem concremari.

Radupfus igitur de Guader a parte Aquilonali primus ignem iniecit, et effrenis flamma per vrbem statim volauit, et omnia (tempus enim autumnii siccum erat) corripuit. Tunc *combusta est* Basilica sancti saluatoris, et *celebris aula gloriosæ virginis et matris Mariæ* cui Præsul et Clerus seruiebant. Rex et cuncti optimates sui Episcopo pro Ecclesiarum combustionem vadimonium suppliciter dederunt, et vberes impensas de opibus suis ad restorationem earum palam sponponderunt.

Ibid., lib. xii. p. 852.

1139. *Ardinus* Ebroicensis Episcopus xxiv. annis Ebroicensem diocesim tenuit, et Basilicam beatæ Dei Genitricis Mariæ, quæ tempore illo combusta fuerat, *a fundamentis reparauit.*

Ibid., lib. xiii. p. 919.

EVREUX—*Saint Taurin.*

Richardo secundo tribuitur a Roberto de Monte restauratio ex parte monasterii sancti Taurini Ebroicensis, quod Richardus ejus pater reficere cœperat.

Annal. Benedic., lib. lv. p. 319, vol. iv.

Anno 1035. Ineunte anno M.XXXV.
actum de instaurando puellari Monasterio-villari, haud procul ab opido *Harfieto*, prope ostia Sequanæ constructo. Hunc locum Richardus secundus, Fiscamnensibus monachis contulerat : at Robertus locum istum in priorem statum restituere volens, Johannem abbatem rogavit, ut ipsi eum concederet, dato in commutationem *monasterio Sancti Taurini apud Ebroas*.

Ibid., lib. lvii. p. 400, vol. iv.

1194. Porro rex (Francorum) urbem Ebroicensem, quam priùs spoliarat, peruicaci furore euertit, nec celeberrimæ in illis regionibus *Ecclesiæ beati Gaurini pepercit*. Cùm enim eandem incendi iussisset, et nullus ex tanto exercitu diuini timoris intuitu nefariæ iussionis executor existeret : ipse (vt dicitur) cum quibusdam perditis ex illo hominum genere, quos *Ribaldos* vocant, ingressus sacris ædibus ignem immisit.

‘Guillelmi Neubrigensis de rebus Anglicis Libri,’ (1610),
lib. v. p. 552.

MONTIVILLIERS.

1035. Recepto Monasterio-Villari in suam potestatem, Rotbertus monasterium puellarum ibidem mox instau-

rare cœpit. Prima ejus loci abbatissa fuit Beatrix, Rotberti ducis amita : secunda Elizabeth.

Annal. Benedic., lib. lvii. p. 400, vol. iv.

Elizabeth I. Beatricem exceptit, ante annum 1066. Plurima acquisivit apud Elæbonnam seu Juliobonam, fatis functa ante annum 1116 aut 1117. Creditur *Basilicam* monasterii sui, quæ adhuc superest, *a fundamentis excitasse*.

Gall. Chris., vol. xi. col. 282.

SAINT-JULIEN (*near Rouen.*)

L'an 1183, Henri II. Roi d'Angleterre et Duc de Normandie fonda le Prieuré de S. Julien, pour y mettre des Filles Lépreuses, qui devoient être religieuses et de noble race.

Charte de Fondation du Prieuré de St. Julien, traduite de Latin en François.

“ Henri par la grace de Dieu, Roi d'Angleterre, &c. : Scachez que j'ai donné à perpetuelle et libre aumône tant pour le salut de mon âme que de celui de mes prédécesseurs et successeurs aux femmes Lépreuses de *Queville* mon manoir dudit lieu et toutes les maisons que j'y ai fait construire, &c., &c.

“ Fait et passé à Cherbourg en la présence de Gaultier archevêque de Rouen, de Hughes, évêque de Bayeux, de Jean, évêque d'Evreux,” &c.

Luce III. en l'an 1183 confirma tous leurs biens.

Le même pape leur confirma le don de Henri, et *leur accorda un prêtre pour célébrer la sainte messe en leur chapelle*, et pour leur administrer les sacremens.

‘Histoire de la Ville de Rouen,’ by Farin, prieur du Val.
(2 vols., 3rd edit., 1738), vol. ii. p. 121.

SECTION II.

CONTAINING THE AUTHORITIES FOR THE DATES OF THE BUILDINGS
MENTIONED IN SECT. III. OF THE PRECEDING PART.

FONTEVRAULT.

1100. Robertus cognominatus de Arbrusculo illud monasterium fœminarum de Fonte-ebraudi construxit.

Guillel. Neubrigen., lib. i. cap. xv. p. 48.

Ex Chronico Malliacense, MS.

Anno 1100. Rotbertus magister cepit dinosci apud nos et incœpit locum Fontis-Euraudi ædificare.

‘Histoire des Comtes du Poitou,’ Besly, p. 446,
(lege 546.)

Fons-Ebraldi. Ejus foundationem notat Chronicon Turonense his verbis: “Anno Dom. m.c. Philippi regis 40. concilium Pictavis celebratur: nec multo post Abbatia Fontis-Ebraldi fabricatur.”

Conditur Abbatia in diœcesi Pictaviensi, et confinio Turonensi ac Andegavensi, fundo collato ad *construendam ecclesiam* ab Aremburgi et Adelaide ejus filia, uti patet ex sequenti charta majoris tabularii Fontebraldensis. “Ego Adelaidis cognomento Rivaria, filia Widonis, Osmundi filii, notum volo fieri omnibus, quod dono domino Roberto de Arbresello, et conventui mulierum religiosarum, quas aggregavit ad vallem

Fontis-euvraldi, *ad ædificandam ecclesiam*, in honorem beatæ semper Virginis Mariæ," &c. &c.

Petronilla de Chemille, prima Abatissa. Sed memorabilis est *dedicatio ecclesiæ* Font-ebraldensis, quam a summo pontifice Callisto II. visitari, confirmari et consecrari conspexit. Juvat autem proferre diploma integrum quod habetur in magno chartario.

(*Here follows the Act of Consecration at length.*)

"Datum Turoni apud Majus-monasterium per manum Grisogoni sanctæ Romanæ Ecclesiæ diaconi cardinalis, xvii. Cal. Octob. ind. xiii. Dom. Incarnat. anno MCXIX. pontificatus autem domini Calixti II. papæ anno primo."

Gall. Chris., vol. ii. col. 1311-1313.

CHARTRES—*Saint André.*

1108. Ecclesiam sancti Andreæ olim in suburbio, nunc intra mœnia urbis Carnotensis positam, abbatia titulo decoratam fuisse constat: monachos autem an canonicos regulares enutrierit, non est forte disputandi locus. Quod si verum est quod ait *Rulliars*, canonicos regulares ibidem sub abbate positos fuisse omnino credibile est.

Hinc verisimilitudinem quamdam habet quod observabimus infrà ex Sammarthanis, Henricum sancti Carauni præpositum secularem nominari anno 1108, *in actis foundationis sancti Andreæ Carnotensis.*

Ibid., vol. viii. col. 1212.

ANGOULÊME—*Cathedral.*

Episcoporum series—xxxiv. *Gerardus de Blavia.*

1109. Ecclesiam Engolismensem a primo lapide edificavit.

Ibid., vol. ii. col. 998.

‘*Gesta Comitum et Episcoporum Engolismensium,*’ MS.

1136. Girardus Episcopus migravit a sæculo 1136 anno ab incarnatione. Sedit in episcopatu annis 33. Et illud magnificum sydus quod claritate sui partes occiduas illustrauerat, proh dolor! extra *ecclesiam quam ipse ædificavit*, vili latet lapide.

‘*Histoire des Comtes du Poitou,*’ Besly, p. 460,
(lege 560.)

CHARTRES—*The Cathedral.*

1145. Hoc eodem anno cæperunt homines priùs apud Carnotum *quartos*¹ lapidibus onustos, et lignis, annonâ et rebus aliis trahere *ad opus ecclesiæ, cuius Turres tunc fiebant*: quæ qui non vidit, iam similia non videbit, non solum ibi, sed in tota Francia penè, et Normannia et multis aliis locis.

‘*Chronica Normanniæ,*’ p. 982.

Decani Ecclesiæ Carnotensis.

1141. *Salomon* ex præcentore temporibus Samsonis et Zachariæ decanorum, factus et ipse decanus, præsens fuit donatæ a Gaufrido Episcopo, &c. &c.

¹ Lege, *carros*.

Sic memoratur in necrologio sancti Johannis in Valle :
 “ix. Calend. Septembris obiit Salomon bonæ memoriæ
 decanus almæ Mariæ canonicus noster ad succurrendum,
 qui totam istam ecclesiam diligens, eidem ecclesiæ unam
 domum dedit, et *ad caput ejusdem ecclesiæ reædificandum*
 24 marchas argenti reliquit.”

Gall. Chris., vol. viii. col. 1199.

CHARTRES—*Saint Pierre*, or *Saint Père*.

1134. In prima Septembris septimana Dominus
 Deus noster multa per ignem peccata punit. Ceno-
 mannensis enim et Carnotum, antiquæ et opulentæ vrbes
 consumptæ sunt. Carnoti *Monasterium S. Petri apostoli*
combustum est, et venerabilis monachorum conuentus,
 claustro cum reliquis officinis destructo, dispersus est.

Order. Vital., lib. xiii. p. 899.

Sanctus Petrus.

Abbatum series—Fulcherius—1150–1171. Is *Basi-*
licæ chorum, qualis hodieque cernitur, exstruxit. Interea
 vero basilicæ navim promovebat Hilduardus.

Stephanus I. sedebat anno 1172. Ecclesiam vitreis
 fenestris ornavit, eique supremam manum imposuit.

Gall. Chris., vol. viii. col. 1226.

An. dñi 1178. Ciuitas Carnotū cōbusta est et monas-
 teriū beati Petri de Valle.

Sigeberti Chronicon, p. 149.

ANGERS—*Hospital and Chapel of Saint Jean.*

Henry Comte d'Aniou et Roy d'Angleterre fit bastir l'Eglise et Hospital de S. Jean l'Evangéliste aupres de la ville d'Angers. Il fist bastir et faire les moulins des Treilles, et y mit la première pierre.

‘Des Antiquitez d'Aniou,’ by Jean Huret, p. 265.

L'Hopital, Eglise, et Monastere de S. Jean l'Evangéliste ou sont logez et nourriz les pauvres malades de la ville et faulxbourgs.

Celui fut fondé par Henry Roy d'Angleterre et Duc d'Aniou, la fondacion est telle :

“Henricus Dei gratia Rex Angliæ et Dux Normanniæ et Comes Andegaviæ, Archiepiscopis, Episcopis, Abbatibus, Baronibus, Justitiis, Vicecomitibus, Senescalis, præpositis, et omnibus ministris et fidelibus suis, salutem. Sciatis me pro salute et redemptione animarum patris et matris meæ et antecessorum meorum fundasse et construxisse apud *Andegavos* iuxta fontem sancti Laurentij Hospitale quoddam quod ibi situm est in honore Dei ad sustentamentum et releuationem pauperum Dei. Ego autem pietate motus super inopia et necessitate tam sanorum quam infirmorum inhabitantium in ipso Hospitali, dedi eis et concessi, et præsentis cartæ meæ confirmaui exclusam meam Andegavensem, quam ex proprijs meis sumptibus feci, et à primo lapide fundavi habendam et tenendam in liberam et perpetuam Eleemosinam sicut eam melius habui cum omni emendatione quam ibi facere poterunt tam molendinorum quam aliarum rerum ad eandem exclusam pertinentium, quare volo et firmiter præcipio quod prædictum hospitale et pauperes Christi in eodem habitantes, prædictam exclu-

sam habeant et teneant in libera et perpetua eleemosina absque omni calumnia et reclamazione alicuius, benè et in pace liberè quietè integrè, plenariè et honorificè cum omnibus pertinentijs et libertatibus, et liberis consuetudinibus suis. Si quis verò præscriptam donationem meam infringere vel cassare attentauerit vel aliquo modo minuere præsumpserit omnipotentis Dei malevolentiam, iram et indignationē incurrat et meam, testibus Guillelmo Episcopo Cenomanensi, Goffrido Episcopo Cistrensi, M. Guillermo Constanciensi, Mauricio de Craon, Richardo Vicecomite de Beaumont, Lanceloto de Vandosme, &c. apud Cenomanos.”

Cela fut faiet en l'an mil cent cinquante et trois. Loys 7. Roy de France dit le *piteux* regnant.

Ibid., pp. 314, 315, 316, 317.

ANGERS—*Saint Maurice.*

Un siècle après (*namely about 1130*) sous l'Episcopat d'Ulger, un chanoine nommé Hugues de Semblançay fit vitrer en verre colorié toutes les fenêtres de cette nef, excepté trois. C'était alors une chose fort rare : ainsi, l'église d'Angers fut une des premières où l'on vit ce beau genre de décoration.

Normand de Doué, successeur immédiat d'Ulger, commença vers le milieu du douzième siècle, les voûtes de la nef, qui furent achevées quelque temps après sa mort.

‘Recherches Historiques sur l'Anjou,’ by Bodin.

SAINT DENIS (*near Paris.*)

Anno 1140. Inter ea crescebat in dies Sugerii Abbatís pietas ejus fabricam renovare et amplificare aggressus est. Hoc autem opus tam arduum orsus est ab ipso valvarum primo introitu: Sugerius corpus ecclesiæ amplificavit, tres portas et valvas exstruxit, turres refecit, et altius erexit. Peracto magna ex parte opere, cum longissimæ trabes ad complendum fastigium desiderarentur, perlustrata silva Capreolensi, duodecim tandem trabes forte fortuna reperit, quas novi operis operturæ superponi fecit. *Inferiori* itaque basilicæ parte sic absoluta, et fusilibus valvis ornata, ad eam dedicandam Hugonem Rotomagensem Archiepiscopum invitavit: *quæ dedicatio sollemni ritu hoc anno facta est.* Tam felici operis successu recreatus Sugerius, ad instaurandam quoque basilicæ *superiorem partem* animum admovit. Jacta ædificií fundamenta hoc etiam anno, pridie idus Julii, die dominica, præsentē rege, qui primum lapidem posuit.

Annal. Benedic., lib. lxxvii. p. 329, vol. vi.

Anno 1144. Inter ea Sugerius, perfecta basilicæ anteriori parte, cum per triennium multo sumptu, *superiorem ejusdem basilicæ partem* stupenda celeritate *construeret*, in ornatum quoque altarium, totiusque ecclesiæ studium suum contulit.

Peractis itaque omnibus, eximius abbas ejus dedicationem sollemnissimo quo potuit modo fieri curavit. .

. . . Tum futuræ consecrationi basilicæ indicta Junii secunda dominica, videlicet iii. idus, quo die festum sancti Barnabæ celebratur. Rex ipse Ludovicus,

ejusque conjux Alienordis, et Adela regis mater, cum regni optimatibus perendie adventarunt.

Ibid., p. 378.

POITIERS—*The Cathedral.*

En mesme tēps led Hēry a la reqste de Madame Alienor son espouse fist cōmācer le beau et sumptueulx ediffice de leglise cathedrale de sāict Pierre de Poitiers qui ne fut parfaict iusques deux cēs ans apres. Voyre na este poursuyvy selon la premiere entreprinse car la voulte du meilleur (milieu) deuoit estre a arcs boutans et dessus les autres deux voutes cōme on peult veoyr p. les pilliers des dictz arcs boutās. De lan mil cēt soixante et ung.

‘ Annalles d’Acquitaine,’ by Bouchet, (black letter),
Ffo. lvij.

CHÂLONS-SUR-MARNE—*Notre Dame.*

Ecclesia Catalaunensis. Episcoporum series—lvi.
Boso.

Anno vero 1157 reædificata est ecclesia beatæ Mariæ de Vallibus.

Gall. Chris., vol. ix. col. 882.

REIMS—*Saint Remi.*

Abbates—xxxii. *Petrus II.* ad S. Remigium translatus est anno 1162. Hic caput basilicæ Remigianæ et fasti-

gium exterius, ubi sunt campanilia, renovavit. Obiit anno 1181.

Ibid., vol. ix. col. 23.

LAON—*Notre Dame.*

Año dñi 1112. Vualdricus episcopus Laudunensis est gladio cōfossus interijt, feria quinta hebdomadæ pascalis, septimo calendas Maij. Tumultuante etiam impetu confusæ multitudinis domus episcopi succenditur. Vnde etiam ipsa *mater ecclesia sanctæ Mariæ*, et ecclesia Sancti Johannis Baptistæ in abbacia monialium cū alijs eclesijs omnibus ex vicino appendentibus concremantur.

Chron. Sigeb., p. 134.

1113. Waldrico Laudunensi a suæ urbis ciuibus nequiter perempto, Hugo Aurelianensis ecclesiæ Decanus substituitur, quo post 7 menses mortuo, vir illustris Bartholomeus ad episcopatum Laudunciæ ciuitatis prouehitur. Cuius industria et episcopalis ecclesia, quæ incensa fuerat, in breui reparata, iterum consecrata.

Ibid., p. 134.

VEZELAY—*La Madeleine.*

Ex *Chronico Malliacense, MS.*

Anno 1120. Vndecimo Kalendas Augusti monasterium S. Mariæ Magdalenæ de Vizeliaco combustum est, cum mille centum xx. et 7 hominibus et fæminis.

‘Histoire des Comtes du Poitou,’ Besly, p. 451,
(lege 551.)

PÉRIGUEUX—*Saint-Front*.

1120. Similiter incensum est Monasterium Sancti Frontonis ciuitatis Petragoricæ cum multis hominibus et fœminis.

Ibid.

NOYON—*Notre Dame*.

Añ dñi 1131. Ecclesia pene sancte Marie in ēpio totaq : pene ciuitas Nouiomēsis incendio cōflagrauit iusto (vt fert) infortunio : quia summū pontificē Inno-
cētiū verbjs irrisorijs multi illorū exhonoraucrūt.

Sigeb. Chron., p. 116.

LE MANS—*Saint Julien*.

1134. In prima Septembris septimana Dominus Deus noster multa per ignem peccata puniit. *Cenomanis* enim et Carnotum, antiquæ et opulentæ vrbes consumptæ sunt. Tunc *Cenomanis* *Episcopalis Basilica*, quæ pulcherrima erat, *concremata est*, et feretrum sancti cum corpore Pontificis et Cōfessoris Iuliani difficulter in Monasterium Sancti Martyris Vincentij translatum est.

Order. Vital., lib. xiii. p. 899.

BLOIS—*Saint Lomer.*

Ex Chronico Malliacense, MS.

Anno 1111. Cenobium S. Launomari Blesi castro igne consumptum est.

Hist. Comt. du Poitou, Besly, p. 448, (lege 548.)

1138. Cœpta est apud Blesas nova S. Launomari Basilica, ut nos docet inscriptio ad calcem veteris codicis bibliothecæ regiæ his verbis :

“Anno MCXXXVIII. ab incarnatione Domini, indictione i. epactis existentibus vii. in mense Aprili, eodem die luna existente xii. xxv. die mensis, id est vii. Kalendas Maii, quo scilicet die celebratur festum S. Marci Evangelistæ, cœpta est ædificari ecclesia S. Launomari Blesis, comite Theobaldo totius Franciæ regnum post regem ordinante, et communi totius ecclesiæ utilitati feliciter consulente.”

Annal. Benedic., lib. lxxvii. p. 313, vol. vi.

PARIS—*Saint Germain-des-Prés.*

1163. “Anno ab Incarnatione Domini MCLXIII. Alexander P. P. III. Parisiensem civitatem ingressus per aliquod tempus moras fecit: dumque in eadem urbe moraretur: Ego Hugo III. Abbas Sancti Germani Parisiensis accedens ad ejus præsentiam humiliter exoravi eum, quatenus ecclesiam Beati Germani novo schemate reparatam, quia necdum consecrata erat, dignitate consecrationis insignire dignaretur. At idem reverendissimus P. Alexander precibus nostris gratenter

annuens, xi. Calendas Maii ad prædictam ecclesiam venit
. et eam honorificentissime, prout decebat,
dedicavit.

“Ego Hugo Abbas Sancti Germani de pratis tertius,
testificor hanc consecrationem meo instinctu sic perac-
tam fuisse, et ideo ad certitudinem præsentium et
futurorum eadem scripto commendavi, et sigillo meo
corroboravi.”

‘*Historia Ecclesiæ Parisiensis*, auctore Gerardo Dubois,’
lib. xiii. cap. iv. p. 129.

SECTION III.

CONTAINING THE AUTHORITIES FOR THE DATES OF THE BUILDINGS
MENTIONED IN SECT. IV. OF THE PRECEDING PART.

PARIS—*Notre Dame*.

An. dñi 1177. Mauricius ēps Parisiēn, iam diu est q̄ multū laborat et p̄ficit in ædificationē ecclesie p̄dicte ciuitatis: cuius *Caput* iam p̄fectū est, excepto maiori tectorio. q̄d opus si p̄fectū fuerit, nō erit opus citra montes cui aptè debeat cōpari.

‘Sigeberti Chronicon,’ p. 147.

Mauritius huic successit. Natus est *Solliaci*. Mauritius huic tantæ molis operi promovendo, omne studium omnemque operam contulit: quod ex scriptoribus vicinis illorum temporum facîle deducas. Jam laudata est mihi chronologia Monachi Autissiodorensis, qui ad annum MCLXXV. scribit floruisse Mauritium Parisiensem Episcopum. *Hic*, inquit, *inter præclara opera sua, ecclesiam cui præerat, a fundamentis exstruxit*. Robertus de Monte scriptor æqualis illorum temporum, et qui operis et surgentis ædificii spectator et testis oculatus fuit, sic de Basilica beatæ Mariæ ad annum MCLXXVII. *Mauritius*, &c. (*Vide supra*.) Johannes Victorinus Canonicus de eo sic loquitur in Memoriali historiarum, *Mauritius Parisiensis Episcopus prima novæ Cathe-*

*dralis Ecclesiae jecit fundamenta ; cujus primum lapidem
posuit P. P. Alexander, dum esset in Francia.*

. . . Porta in fronte habet duas porticus, quæ ambæ ab una turre incipiunt, et ad alteram usque pertinent. In inferiore porticu spectare licet ex sculptura illorum temporum xxviii. icones seu magis statuas lapideas Regum Francorum, eo ordine positas, quorum initium est a Childeberto rege: qui, et alii undecim qui ex ordine consequuntur, sunt prioris familiæ Regum Francorum. Ex altera verò sunt tantum statuæ quinque regum, Pipini scilicet, Caroli magni, &c., eodemque tenore prostant exsculptæ imagines Hugonis Capeti, Roberti, Henrici I., Philippi I., Ludovici VI. et Ludovici VII. seu junioris et Philippi Augusti, qui manu tenet globum, seu orbem in morem Imperatorum.

In hujus principis statua tota hæc Regum series desinit, unde concludas sub ejus imperio perfectum ædificium fuisse : si tamen omnino id temporis finitum sit. Credo totam basilicam ad majorem usque portam, quæ occidentem spectat, a Mauritio, aut certè ab Odone, perfectam absolutamque esse : portamque illam majorem à Petro Episcopo et Guillelmo ædificatam esse : et, ut id credam, facit effigies Philippi Augusti. Ex quo conjicio hanc majorem portam perfectam post illam victoriam, quam P. Augustus de Othone Imperatore, quando ad Bovinas* pugnatum est, retulit.

Post longam annorum seriem confectus est ejus tumulus in ipso basilicæ Victorinæ choro, cum hac nova inscriptione: “*Hic jacet Reverendus Pater Mauritius Parisiensis Episcopus, qui primus Basilicam Beatæ*

¹ A.D. 1214.

Mariæ Virginis inchoavit. Obiit anno Domini MCXCVI. tertio Idus Septembris."

‘*Historia Ecclesiæ Parisiensis,*’ Lib. xiii. cap. iv. p. 123-125 ; cap. v. p. 149.

1182. Henricus legatus *Altare* sanctæ Mariæ Parisiensis *consecrat* una cum Mauritio præsule.

LXXIV. *Odo* viam universæ carnis ingressus est iii. idus Julii anno 1208 : et quia ecclesiæ magna ex parte a decessore Mauritio constructæ *quasi coronidem posuerat*, in meditullio chori primus episcoporum sepultus est.

Gall. Chris., vol. vii. col. 78.

J’ay eu communication d’un ancien extraict du Thresor de Messieurs de nostre Dame de Paris, où il est dit que ceste eglise fut commencée, &c.

 et que Maurice Euesque 70 du mesme siècle la continua et amplifia de beaucoup, soubs le Roy Philippes Auguste : mais que Odo de Soliaco (qui est Sully en Berry) successeur dudict Maurice, la parfit, regnāt encore iceluy Auguste.

‘*Le Theatre des Antiquités de Paris,*’ by Jacques du Breuil. (1612.) 1 vol. p. 9.

CHÂLONS-SUR-MARNE—*Notre Dame.*

Ecclesia Catalaunensis—LVII. *Guido III. de Joinville.* Anno 1183 benedixit ecclesiam beatæ Mariæ in Vallibus.

Gall. Chris., vol. ix. col. 882.

REIMS—*Saint Remi.*

Syllabus Abbatum—xxxiii. *Simon*, benedictus anno 1182 a Guillelmo I. Archiepiscopo et Cardinale, multa ædificavit, monasteriumque suum variis exemit oneribus. Obiit ix. Cal. Aug. anno 1198, tumultusque est *in navi ecclesiæ* cum epitaphio cujus hi sunt ultimi versus :

“*Erexit, rexit, dispersit, respuit, emit,
Ecclesiam, monachos, danda, cavenda, Deum.*”

Ibid., col. 236.

TOURS—*The Cathedral, Saint Gatien.*

Año dñi 1168. Cōbusta est ciuitas Turonensis cū p̄cipali ecclesia.

Sigeb. Chron. p. 135.

L'archevêque Soscion résolut de reconstruire la Cathédrale, et l'année suivante, en 1170, il fit poser la première pierre de cette magnifique métropole.

Dans l'espace de 90 années on vit s'élever la plus belle partie de l'église, c'est-à-dire, les 15 chapelles du rond-point, le sanctuaire, le chœur, le transept, ou la croisée et la nef jusqu'au second pilier qui ne furent terminées qu'en 1266, sous l'épiscopat de *Vincent de Pernil*.

TOURS—*Saint Julien.*

Le 24 février 1224 un orage épouvantable ébranla tellement la voûte de l'église, qu'elle tomba avec une partie des murs qui la soutenaient. Elle ne fut bien

rétablie que sous le règne de St. Louis. *Robert prieur de Rhédon* contribua à la reconstruction de la voûte, ainsi que l'indiquait l'inscription qui y était placée.

‘ Bulletin Monumental de la Société des Antiquaires de Tours.’

EU, *Normandy.*

Augum, seu S. Laurentius, aut B. Maria Augensis.

Anno 1181. Laurentius Dubliniensis Archiepiscopus, cum in Franciam trajecisset, Augo jam proximus ecclesiam canonicorum prospexit, sciscitantique quorumnam hæc basilica esset, responsum est canonicorum esse regularium ex congregatione sancti Victoris. Gravi morbo tunc laborabat. Abbatiam intravit lætabundus ibidemque beato fine quievit.

Hinc fidelium concursu qui ad tumulum sancti pontificis fundere preces gestiebant, multo celebrior quam antea evasit locus: corpus sancti confessoris e terra levatum est xv. Calendas Maii anno 1186, et sine ulla putredine repertum: denique Guido I. loci abbas multum laboravit ut ille in sanctorum ordinem cooptaretur. Data est bulla apotheosis iii. idus Decembris anno 1218, translatum est solemni pompa sanctissimum corpus vi. idus Maii anno 1226: dehinc vero ecclesia tanto pignore gloriabunda, sancti Laurentii nomine sensim appellata est quod retinet usque in hodiernum diem.

Tanta erat hisce temporibus ad venerandas sancti confessoris exuvias populi frequentia, ut de nova æde construenda cogitandum esset. *Absoluta fuerat illa eo*

ipso anno quo corpus sancti Laurentii e terra levatum est, sed igne cœli absumpta est anno 1426.

Gall. Christ., vol. xi. col. 293.

ROUEN—*The Cathedral.*

Año dñi 1200 Vrbs Rothomagēn cū ip̄a matre ecclesia graui incēdio corruit.

Sigeb. Chron., p. 162.

M.C.C. Eodem anno iv. idus Aprilis, in nocte paschæ, *combusta est tota ecclesia Rotomagensis cum omnibus campanis, libris et ornamentis ecclesiæ, et maxima pars civitatis, et multæ ecclesiæ.*

Chron. Rotomag., apud Labbeum.

1200. Jean sans terre . . . repassa en Normandie . . . et fut bien triste de voir que *l'Eglise de Nostre Dame* et la meilleure partie de la ville de Rouen *auoit este bruslee.*

‘Histoire de Normandie,’ du Moulin, p. 501.

LI. *Walterus (de Coutances) 1207.* Sæpius etiam de diversis negotiis scripsere ad eum Alexander III. Urbanus III. Cœlestinus III. summi pontifices, sed maxime Innocentius III. ut canonicos Rotomagenses ad residentiam per censuram ecclesiasticam compelleret: ut *de instauranda ecclesiæ suæ fabrica* decretum obtineret, majoris et sanioris partis capituli sui.

LIV. *Mauritius. 1231–1235* . . . legitur obiisse eodem anno in octava Epiphaniorum apud Salicosam,

et *conditus fuisse in ecclesia sua cathedrali*, intelligendum est de anno 1235.

Exstant quinque præsulis hujus epistolæ ad decanos suos Spicil. tom ii. p. 520 et apud Pommerayum Concil. Rotomag. p. 218 et seqq.: in quarum tertia illud notatu dignum est: quod ad levandam aliquo modo injuriam beatæ Virgini Dei-paræ illatam a rege ob spoliata bonis ecclesiam Rotomagensem *sub beatæ Mariæ patrocinio consecratam*, &c.

Gall. Chris., vol. xi. col. 58-62.

FÉCAMP.

Añ dñi 1170 Combusta est Fiscanensis Ecclesia quarto calendas Julij: quarta feria post octauas pentecostes.

Sigebert. Chron., p. 138.

Añ dñi 1181 Hoc miraculū etiā accidit cuidā sanctissimo p̄sbytero iuxta Fiscānū, dū cantaret missam *in die dedicatiōis ecclīe sancte trinitatis Fiscanni*, qui mittens diaconū suū vocavit ep̄s qui ad dedicatiōē cōuenerūt: et venerūt, etc.

Ibid., p. 155.

Abbatum Elenchus.—vi. *Radulfus d'Argences*, 1189. Basilicæ ultimam manum imposuit anno circiter 1200. Obiit 1219.

Gall. Chris., vol. xi. col. 209.

TROYES—*The Cathedral.*

. . . dictam ecclesiam in latius ampliusque spatium propagatam fuisse a Milone præsule Tricassino:

itemque ab *Herveo* etiam episcopo anno 1208, cum ipsa ecclesia fortuito incendio pariterque Tricass. ciuitas concrematae fuissent an. 1188 die 23 Iulii sicut Robertus monachus S. Mariani Autissiod : notauit in suo chronico his verbis : “ *In crastinum eiusdem festi, Trecae ciuitas populosa, referta opibus, tectis amplissima, repentina conflagratione fere funditus est euersa. Episcopalis Ecclesia tegulis plumbeis decenter coperta, illo tunc incendio conflagrauit.*”

Prædictus præsul (Herueus) mortem obiit an. 1223, humatusque et conditus est in *sacello Deiparæ virginis dictæ Trecensis ecclesiæ*.

‘ Promptuarium Sacrarum Antiquitatum Tricasinæ Diœcesis.’ 1 vol. ed. 1610, pp. 114 b, 115 a, 190 b.

En cette année 1208 au mois d’Octobre, pour amplifier l’Eglise Cathedrale de Troyes, l’Eveque Hervée transporta le four de S. Mastie qui étoit prochain des vieilz murs de la ville en la place de Chrestien le pescheur par eschange.

‘ L’Histoire du Diocese de Troyes,’ by Desguerroy, p. 332.

Antiquis etiam literarum monumentis consignatum est alio casu convulsam ac dirutam fuisse prædictam ecclesiam, cui rei fidem astruit Gregorij ix. bullata charta, cuius ea est clausula : “ Cum igitur Trecensis ecclesia nuper tenebroso turbine convoluta, concussis 4 angulis ab imis corruerit fundamentis, quodam yconio et sanctorum in ea quiescentium thecis, miraculose servatis illæsis,” etc. Datum Perusii 4 id. Septemb : An. 3 (1229).

Prompt. Sacr. Antiq. p. 115 b.

Hervée pour agrandir l'emplacement qu'occupait l'ancienne église, il achète, en 1208, le four banal de Ste. Mathie: le fait démolir, et voit élever dans l'espace de quinze ans (de 1208 à 1223) le *sanctuaire de l'église actuelle, ainsi que les chapelles qui l'environnent.*

Robert. 1223. Sous son épiscopat, en 1227, le rond point de la Cathédrale est fortement endommagé par un tourbillon de vent.

Nicolas de Brie. 1233. Répare le dommage de cette église, et pousse avec activité les travaux du chœur.

Extracted from the ' Archives Historiques du Département de l'Aube,'¹ MS. No. xxvi. p. 8 and 12.

SOISSONS—*The Cathedral.*

Ecclesia Suessionensis. XL. *Provino* (de Provins) *oriundus Haimardus* factus est episcopus Suessionensis an. 1207. Occurrit variis in instrumentis annorum 1210, 1211, et 1212, hoc ultimo *perfecta est Ecclesia Cathedralis* cujus ad ornatum plurima e suo contulit Haimardus.

Gall. Chris., vol. ix. col. 365.

ANGERS—*The Cathedral.*

Raoul de Beaumont, évêque d'Angers, jeta sur la fin du douzième siècle les fondemens du chœur, qu'il eut la gloire de terminer avant sa mort.

1225. Au commencement du treizième siècle le Cha-

¹ These are preserved in the Préfecture of Troyes.

pitre, par les soins d'Etienne d'Azaire, chanoine procureur de fabrique, fit bâtir les deux ailes ou bras de la croix. Ces derniers travaux et les stalles du chœur furent achevés en 1240.

‘ Recherches Historiques sur l’Anjou,’ Bodin.

STRASBOURG—*The Cathedral.*

En 1176 la Cathédrale fut brûlée pour la quatrième fois.

‘ Essais Historiques sur l’Eglise Cathédrale de Strasbourg,’
Grandidier, 1782, p. 31.

Cependant l’édifice n’avançait pas et était souvent interrompu par les guerres de l’évêque avec la ville. En 1263 les chanoines convinrent de retirer à eux seuls l’administration de la fabrique, afin que les démêlés de l’évêque avec le magistrat ne pussent dans la suite arrêter les bâtimens de la Cathédrale. Ces précautions avancèrent l’ouvrage : *l’édifice fut enfin achevé en 1275*, et on amassa aussitôt les matériaux pour élever la tour.

Ibid., pp. 37 and 39.

LOUVIERS.

Ecclesia Ebroicensis. xxxix. *Ricardus* (de Bellevue.) Hoc quoque anno (1226) bona *Liræ* confirmavit, et *ecclesiam* de Haia comitis *Les Louviers* dedicavit.

Gall. Chris., vol. xi. col. 584.

LISIEUX.—*The Cathedral.*

MCCXXVI. Combusta est Lexoviensis Cathedralis ecclesia tempore Guillelmi Episcopi et Fulconis Decani.

‘Chronica Normanniæ,’ p. 1007.

BAYEUX.—*The Cathedral.*

Ecclesia Baiocensis. xxxvii. *Guido*. Nosocomium a decessore inchoatum perfecit, candelabrum æneum dedit, aliaque ecclesiæ suæ contulit (1238–1259).

Interiit iii. calendas Martii 1259 *sepultusque est in Choro Cathedralis ante candelabrum.*

Gall. Chris., vol. xi. col. 368.

AMIENS.—*The Cathedral.*

Evrard commence à paroistre ès Chartres l’an 1212. Ce fut luy qui ietta les premiers fondements de ce grand corps de l’église de Nostre Dame, qu’il amena assez haut hors de fleur de terre, comme nous l’assurent ces vers antiques:—

“ En l’an de grace *mil deux cens vingt*
 Fust l’œuvre de cheens commenchie

 Chil qui maistre estoit de l’ouvrage
 Maistre Robert estoit nommé
 Et de Lusarche surnommé

Maistre Thomas fut apres luy
 De Cormont, et apres cestuy
 Son fil Maistre Renault qui mettre
 Fit a cest point cy cette lettre
 Que lincarnacion valoit
 xiii^e ans xii en faloit."

XLIV. *Gaudefroy* ou *Geoffroy* second paruint a l'Euesché l'an 1223. Nostre Euesque en treize ou quatorze ans qu'il vescu continua le bastiment de l'église des fondements bien haut, pourquoy il est inhumé tout près de son prédécesseur, tirant vers le Chœur, *encor au milieu de la nef*, en souenance qu'il esleua le bastiment de l'église *du paué iusques a la voûte*.

XLV. L'euesque Arnoul ne cessa de conduire à mont l'entreprise de Nostre Dame, si qu'il *fit construire la voûte* de l'église *avec les galleries basses et hautes et mit encore la main au Clocher*.

'Les Antiquitez d'Amiens,' by Adrien de la Morliere.
 Fol. 1642, pp. 196, 198, 201.

Ambianensis Ecclesia.—*Arnulfus*. Eodem (1238) antiquam nosocomii domum ob ædificium majoris ecclesiæ destruxit, et in locum ubi nunc est transtulit. Cessit anno 1241 presbytero sancti Firmini, cujus pro fabrica Cathedralis adempta fuerat ecclesia, duas domos et terram sub annuo censu.

Denique quum *coronidem fere imposuisset* operi ædificii Basilicæ majoris cui sedulo incubuerat, obiit ante mensem Junium 1247. Sepultus creditur *pone chorum* et altare majus sub tumulo et effigie ex marmore nigro.

Gerardus (de Conchy) 1247–1257. Anno 1257 inter-

fuit translationi corporum S. S. Quintini, Victorici et Cassiani confessoris è veteri theca in novam: et *dedicationi illius ecclesiæ coram S. Ludovico*, præsentibus Thoma archiepiscopo *Remensi*, Itherio *Laudunensi*, Petro *Catalaunensi*, Wermundo *Noviomensi*, Willelmo *Bellovacensi*, Jacobo *Atrebatensi*, Galthero *Tornacensi*, et Radulfo *Morinensi*.

Gall. Chris., vol. x. col. 1185.

REIMS—*The Cathedral.*

Ecclesia Remensis.—Archiepiscoporum Series.

LIV. *Albericus de Humbert.* 1207. Paulo post, hoc est vel eodem anno ex brevi chronico Elnonensi, vel anno 1210, prid. non. Maii ex chronico Nicasiano, vel anno 1211 ex Alberico, *major basilica incendio consumata est.* Anno sequenti, novæ illius et elegantissimæ quæ adhuc perstat fundamenta jacta sunt.

Viginti autem ex Alberico, ex aliis vero triginta anni huic restorationi impensi sunt, quamvis scripserint quidam *chorum* ejusdem cum ecclesia sanctæ Nutricis consecratum fuisse ab Alberico xv. Cal. Novemb. anno 1215.

Certiùs esse autumat, exhausto capituli ærario, generalem collectam per omnes Franciæ dioceses factam auctoritate archiepiscopali, injunctumque omnibus capitulis suffraganeis ut quæstores solita benignitate reciperent.

(Here follows a relation of the obstacles opposed by the Suffragans to the raising of funds by this mode, against which they appealed to the Pope, and of the consequent interruption in the building.)

Unde concludit *Marlotus*, ecclesiæ Remensis structuram nondum anno 1222 fuisse absolutam. Addit constare ex aliis Gregorii IX. litteris, cives Remenses ut Henrico Branensi obsisterent qui castellum portæ Martis novis propugnaculis munire nitebatur, lapides ad ædificium destinatos, ac tumbas quibus sterneretur sustulisse, iisque vias obstruxisse: præterea ex chronico auctoris coævi, canonicos Remenses *novum suum chorum* ingressos vigilia Nativitatis B. M. anno 1240: adeo ut opus illud vix completum fuerit, ante annos triginta: quod tamen de præcipua ædificii mole, *choro scilicet, navi, pilis, fornicibus et sacellis* intelligendum putat: nam quod spectat ad turres et exteriora ornamenta, conjicit ex litibus ortis inter capituli Remensis et S. Nicasii quæstores, subsidium a populis pro utriusque ecclesiæ renovatione præstitum perseverasse tantum usque ad annum 1295: ex conclusionibus vero capitularibus colligit, turri majoris ecclesiæ versus palatium archiepiscopale sumtibus Cardinalis Filiastri extremam manum fuisse additam anno 1430.

LV. *Guillelmus II.* 1223. Eodem anno, viii. id. Aug. unxit in *ecclesia sua Remensi* Christianissimum regem Ludovicum VIII. conjugemque ejus Blancham Castillensem.

LXXV. *Johannes IV. (Jouvenel.)* 1449–1473.

Tum ut frequentiori ad Ecclesiam Remensem populorum concursu accederent largiores eleemosynæ, obtinuit anno 1451 a Nicolao pontifice indulgentias pro omnibus qui eam ecclesiam festo dedicationis, quod in diem S. Lucæ incidit, visitarent, sub conditionibus in

bullæ præscriptis, quæ *structuram ecclesiæ Cathedralis hoc tempore necdum perfectam insinuat.*

Gall. Chris., vol. ix. col. 104–107, 138.

BEAUVAIS—*The Cathedral.*

59. *Milo de Nantholio.* A.D. 1225. Bruslement du chœur de S. Pierre de Beauvais.

62. *Guilelmus de Gressio.* 1247–1269. Il fist paracheuer le chœur de S. Pierre.

63. *Reginaldus de Nantolio.* 1272. Les chanoines commencent de faire le diuin seruice au nouveau chœur de leur Eglise Cathédrale.

Petri Lovvet Nomenclatura et Chronologia rerum Ecclesiasticarum Diœcesis Beluacensis, 1613, pp. 13, 14.

LVIII. *Guillelmus I. (de Grez).* Obiit Luteciæ ix. cal. Mart. ejusdem anni, hoc est anni 1267: corpusque ejus ad ecclesiam suam relatum, conditum est in sacello Deiparæ Virginis retro chorum, ubi tumulo ejus insculpta sunt hæc epitaphia.

I.

.
.

II.

.

“Muneribus cujus fere fabrica dicitur hujus

“Ecclesiæ facta, vel magna parte peracta.”

Gall. Chris., vol. ix. col. 745.

AUXERRE—*The Cathedral.*

Guillaume de Seignelay, 58^e évêque (1207–1220), voyant que de tous côtés on rebâtissait les Eglises Cathédrales, il ménagea une somme d'argent pour rebâtir la sienne qui menaçait ruine en quelques endroits. Il fit commencer à détruire l'ancienne, du côté de l'Orient, l'an 1215. . . . On vit avancer considérablement dans l'espace d'un an l'ouvrage de la nouvelle (cathédrale).

Henri de Villeneuve, 59^e évêque (1220–1234).

Quand l'auteur de l'abrégé de sa vie ne dirait pas qu'il enrichit l'Eglise de St. Etienne par ses dons et ses bienfaits, les vitrages du Chœur parlent encore en sa faveur. On voit au haut de la grande vitre du fond de l'abside, la figure d'un Agnus Dei, avec un étendard, qui est la représentation même du revers de son sceau ou du contre-scel, ainsi qu'elle se voit dans les actes de son temps avec ces mots "*secretum Episcopi.*"

Il eut si à cœur l'avancement de l'édifice qu'il impétra que tous ceux qui contribueraient à son avancement seraient participans de tous les biens spirituels du Diocèse.

"Impetravit adjutores ipsius fabricæ participes fieri omnium benefactorum et quatuor mille missarum quæ dicuntur in ista diœcesi."

Il mourut le 18 Janvier 1234. Il est le premier qui fut placé *dans le nouveau chœur*, depuis sa construction, à laquelle il avait beaucoup contribué.

Mémoires concernant l'Histoire Ecclésiastique d'Auxerre,
(L'Abbé Lebeuf,) vol. i. pp. 339-360.

METZ—*Saint Vincent.*

No. 1. An. 1248. “Domini Warini bonæ memoriæ Abbatis Sancti Vincentii qui hujus templi fundamenta jecit, anno 1248.”

‘Epitaphes de l’Eglise de St. Vincent,’ MS., preserved in the Public Library, Metz.

CHARTRES—*The Cathedral.*

Añ dñi 1178, Ciuitas Carnotū cōbusta est et monasteriū beati Petri de Valle. Remansit tamē dei misericordia *Ecclesia sanctæ Mariæ* et claustrum clericorum.

Chron. Sigeberti, p. 149.

Ecclesia Carnotensis—LXXV. *Petrus II. (de Minci).*

1260. Petrumque una voce elegerunt, qui receptus est tertio idus Apr. 1260, quo die Dominica post festum S. Lucæ *dedicata est Ecclesia Carnotensis.*

Gall. Chris., vol. viii. col. 1164.

ARDENNES (*near Caen*).

Ardena. Abbatum Elenchus—III. *Nicolaus I.*, memoratus annis 1210, 1211, et 1213, una cum 25 canonicis a ruente templi fornice oppressus interiit.

VII. *Johannes I. le Blond*, templum Dei instaurare cepit, et post 27 annos obiit 29 Augusti, 1324: jacet in capitulo.

Ibid., vol. xi. col. 459.

SECTION IV.

CONTAINING THE AUTHORITIES FOR THE DATES OF THE BUILDINGS
MENTIONED IN SECT. V. OF THE PRECEDING PART.

PARIS—*La Sainte Chapelle.*

Anno eodem MCCXLI., ut existimo, cœpta est Sancta Capella.

Anno M.C.C.XLVIII. die xxvi. mensis Aprilis Rex Ludovicus sub nomine Coronæ spineæ et Sanctæ Crucis *dedicationem sanctæ Capellæ* celebrari curavit. Celebritas magna fuit. Sacram rem egit Odo Episcopus Tusculanensis Apostolicæ sedis Legatus.

Hist. Eccl. Parisis., Dubois, lib. xv. cap. iv. p. 356.

Sacra Capella ut liquet ex hisce duabus inscriptionibus, quæ adhuc exstant in sua quæque capella ad murum septentrionalem: “Anno Domini 1248, vii. cal. Maii dedicata est ecclesia ista a venerabili patre Odone Tusculanensi episcopo in honore sacro-sanctæ Coronæ epineæ, Domini et vivificæ crucis.”

Gall. Chris., vol. vii. col. 239.

PARIS—*South Transept Front of Notre Dame.*

“Anno domini MCCLVII. mense Febuario id. ii.
Hoc fuit inceptum Christi genitricis honore
Kallensi Latomo vivente Johanne Magistro.”

En l'une desquelles (chapelles) d'autour le Chœur cet escrit est graué sous la statue d'un euesque esleuée debout sur vne colonne de pierre audessus d'un tombeau de marbre.

“Cy est Limage de Bonne Memoire Simon Matifas de Bucy Euesque de Soissons et iadis Euesque de Paris par qui furent fondées premierement ces trois chappelles où il gist en l'An de grace 1296 et puis on fit toutes les austres enuiron le Chœur de ceste Eglise.”

‘Les Fastes Antiquitez de Paris,’ by Pierre Bonfous, (1605, 1 vol.), p. 132.

‘Le Theatre des Antiquités de Paris,’ Jacques du Breuil, (1612, 1 vol.), p. 16.

SAINT GERMER (*near Beauvais*).

Nomenclatura Abbatum S. Geremari.

36. 1259. *Guillelmus de Westemont*, præfuit annis xiii. quibus ille Capellam B. Mariæ in eadem Abbatia miro artificio curauit ædificandam. Obiit anno salutis 1272.

Louvet, *Rerum Eccles. Diœc. Belluac.*, p. 34.

S. Geremarus. Abbas xxvi., *Petrus de Wesencourt*,
 B. Mariæ Virgini elegans exædificavit
 sacellum, quod a Guillelmo Bellovacensi episcopo *con-*
secrandum curavit.

Gall. Chris., vol. ix. col. 794.

BEAUVAIS—*The Cathedral.*

64. *Theobaldus de Nantholio.* 1284. Grande ruine ès voultres et pilliers du Chœur de S. Pierre de Beauvais, de manière que les Chanoines y cessèrent le diuvin ser-vice par le temps de *quarante ans.*

Louvet, *Rer. Eccles. Diœc. Belluac.*, p. 14.

AMIENS—*The Cathedral.*

Decani Ecclesiæ Ambianensis. XIX. *Bernardus de Maneriis* ab anno 1253 ad 1259, ex chartulario. Obitus ejus celebrandus nonis Augusti. Anno 1258 conquesti sunt decanus et capitulum coram Senatu Parisiensi, quod *ea nocte qua ecclesia sua fuit combusta*, quædam arca posita infra murum ipsius ecclesiæ, in qua erant sigillum et privilegia eorundem, fuerit de eodem loco amota et furto subtracta.

Bernardus I. (Abbatis Villæ). Magnificum Basilicæ Ambianensis opus Bernardus tandem absolvit et perfecit annis 1269 et 1270, ut patet ex hac inscriptione in majori fenestra super altare—"Bernardus Episc. me dedit MCCLXIX."

Gall. Chris., vol. x. col. 1219.

Du temps de nostre Euesque la derniere main fust apposée à ce bel edifice de Nostre Dame, et l'ouurage conduit à sa dernière fin *quant au premier dessin de la nef et des chappelles d'alentour du Chœur*, cōme appert de la première et principale verrière qu'il y donna au-dessus du grand Autel l'an mil deux cens soixante et neuf, et l'an après 1270.

Jean de la Grange deuxiesme du nom. Il fit construire la Chappelle de saint Jean Baptiste, avec celle de saint Jean l'Euangeliste tout joignant, comme appert de l'escriture qui se lit aux verrières, et des figures en relief tant de lui que de ses maistres Charles cinquième et Charles sixiesme apposées en ordre de massonnerie avec chacun leurs armes, aussi bien dedans les Chapelles que par dehors en ce double pilastre aboutissant en pyramide qui ferme et termine cet ourage. D'où il y a raison de s'esmerueiller que nostre église ait si long temps demeuré imparfaite en ces deux chapelles reste de douze six d'un costé de la nef et six de l'autre, qui de vrai ne sont du premier dessin de l'entreprise et bastiment de Nostre Dame, ains adioustées après coup. Obiit anno Domini 1402 die 24 mensis Aprilis.

‘ Les Antiquitez d’Amiens,’ p. 216.

TOURS—*The Cathedral, Saint Gatien.*

Le sanctuaire, le Chœur, le Transsept ou la Croisée, et la nef *jusqu'au second pilier* ne furent terminés qu'en 1266, sous l'épiscopat de *Vincent de Pernil*. Cinquante ans plus tard les deux Portails du Transsept arrivent à leur perfection.

En 1375, les Chanoines désespérant de voir arriver à sa fin leur cathédrale, arrêtée dans son prolongement, construisirent à leurs dépens, et avec 300 livres que leur envoya à cet effet Charles V. en 1377, un Clocher en bois audessus de la nef.

Enfin, en 1430, l'achèvement de toute l'église est aussi arrêté: on entreprend la construction de la nef,

des latéraux, et des Chapelles, *depuis la deuxième pile jusqu'aux deux Tours jumelles.*

Bull. Soc. Antiqu. Tours.

TROYES—*Saint Urbain.*

Liasse 126. Carton 102.

Pièce A. Titre de la Fondation de l'Eglise S. Urbain de Troyes, faite par le Pape Urbain IV.

(Cette lettre est du 20 Mai, 1262.)

Urbanus Episcopus &c., &c. Salutem &c., &c.

Nos igitur quos idem Dominus sua virtute qua sibi est facile honestare subito pauperem ex omni carne et ab omni vivente ad offerendum ei sacrificium et judicandam gentem suam in justitia et ut essemus caput fidelium prelegit et qui nomen Beati Urbani pape ac martyris in die quo summi sacerdotii conscendimus Cathedram ex celesti fuimus nominatione seu vocatione sortiti cupientes ut hujusmodi memoria nominis etiam post nostri dissolutionem corporis perpetua remaneat in civitate Trecensi cui pro eo quod nos ex ipsa originem traximus non immeritò dici posset Et tu Trecensis civitas nequaquam minima es inter famosas Gallie civitates disposuimus ad hoc ut locus nostre originis ex dono superiori nobis clementer indulto fiat celebris et reddatur insignis in domo nostra paterna que nobis et nostre nativitati die quo peregrinationis seculi hujus iter assumpsimus preparavit hospitium Creatori nostro domum orationis erigere illamque in honorem predicti martyris cultui divini nominis deputare.

Verum quia tam diu est quod predictam domum nostram paternam Monasterio vestro pro remedio animarum parentum nostrorum donationis titulo duximus concedendam Nos volentes retrahere illam pro hujusmodi tam pio tamque devoto opere quod edificare cogitavimus Deo salutari nostro universitatem vestram cum magna fiducia rogandam duximus attentius et hortandam per Apostolica scripta vobis mandantes quatenus predictam domum cum omnibus juribus et pertinentiis suis et si quas alias domus seu plateas juxta illam habeatis dilectis filiis Magistro Johanni Garsie Capellano nostro et Theobaldo de *Acenai* Civi Trecensi ut eorum alteri nostro nomine vendere pro competenti pretio in alias possessiones ad opus dicti monasterii convertendo sublata qualibet alia difficultate curetis.

Datum Viterbij decimo tertio Calendas Junii Pontificatus nostri anno primo.

Pièce E. (1265, Oct.) Bulle de Clement IV. Indulgences pour ceux qui visiteront l'Eglise le jour de St. Urbain.

Pièce F. (1265, Oct.) Indulgences accordées par Clement IV. à ceux qui visiteront l'Eglise (*en cours de construction*) le jour où l'on dediera le maitre-autel.

Pièce G. 1266. Bulle de Clement IV. du dix Octobre pontificatus anno 2, contre Madame de Nostre Dame pour avoir rompu l'Autel et les Portes de Saint Urbain, adressante a l'Archidiacre de Luxeil. Porte la dite Bulle que si l'Abbesse et les religieuses ne font satisfaction elles seront excommuniées.

Clemens Episcopus &c. Per execra-

bilem insolentiam assumpto superbie spiritu contra Deum Abbatissa et moniales Monasterii Ste. Marie de Trec. nequiter molientes quandam *novam structuram* sedis Apostolice demoliri nuper sicut accepimus ad *ecclesiam Sancti Urbani* Trecen. manu dicte sedis *erectam exemptionis et libertatis privilegio* communitam cum nonnullis suis sequacibus accesserunt diruto *quodam altare quod inibi ad divina* de mandato nostro *celebranda misteria* dilecti filii decanus et capitulum ecclesie predictae construxerant *fractisque portis ipsius ecclesie* lapidem marmoreum altaris ipsius easdemque portas cum serraturis ipsorum machinas quoque cum quibus lapides trahebantur cordas lignamina ferramenta carpentariorum lateres et alias res inventas ibidem exinde secum per violentiam asportarunt nec his contente dampna dampnis et injurias adicere non verentes injuriis quasdam alias portas ipsius ecclesie quas Canonici ejusdem ecclesie postmodum fieri de novo fecerant frangentes similiter fecerunt ad dictum monasterium asportari, &c., &c.

Datum Viterbij Calendas Octobr. pontificatus nostri anno secundo.

Pièce H. (1267, Janvier.) Indulgences à ceux qui contribueront à l'achèvement de l'Eglise.

Pièce J. Bulle de Clement IV. Indulgences à ceux qui visiteront l'Eglise le jour et octave de Saint Urbain.

Pièce K. 1267. Bulle de Clement à l'Abbé de Montieramey tendant à forcer un certain Jean Langlois jadis maître de l'œuvre de S. Urbain à rendre compte des deniers qui lui ont été confiés pour cette destination.

Clemens Ep̃s dilecto filio Abbati Monasterii Arema-
rensis salutem &c.

Ex parte dilectorum filiorum decani et capituli eccle-
sie sancti Urbani Trecensis ad Romanam ecclesiam
nullo medio pertinentis fuit propositum coram nobis quod
licet Johannes Anglicus civis Trecensis cruce signatus
quondam magister fabrice ipsius ecclesie sancti Urbani
de pecunia operi ejusdem fabrice deputata usque ad sum-
mam decem millium et quingentarum librarum turonen-
sium receperit

Johannes dictis decano et capitulo de hujus modi
summa pecunie rationem reddere indebite contradicit.

Pièce M. (1268.) Bulle de Clement IV. Pontificatus
nostri anno 4 contre l'Abbesse de Notre Dame qui
avait fait une sortie pour s'opposer à la bénédiction
du Cimetière de S. Urbain.

Clemens ep̃s servus servorum Dei dilectis filiis Archi-
diacono de Luxonio et decano ecclesie Sancti Stephani
Trecen. Capellanis nostris salutem &c.

Licet nos volentes quod ecclesia sancti Urbani Trecen.
que fundata de bonis sancte Romane ecclesie juris et
proprietas beati Petri existit congruis attolleretur
honoribus venerabilibus fratribus nostris Episcopo Au-
tissiodorensi primo postmodum Tyrenensi Archiepis-
copo se tunc ad partes Francie transferenti sub certa
forma dederimus nostris litteris et mandatis ut apud
eamdem ecclesiam sancti Urbani ad opus Canonorum
et clericorum ipsius ecclesie suorumque familiarium dece-
dentium Cymiterium benedicerent Abbatissa et nonulle
de monialibus monasterii sancte Marie Trecen. ordinis
sancti Benedicti cum pluribus armatis hominibus sicut

dilecti filii decanus et capitulum ipsius ecclesie sancti Urbani nobis significare curarunt adversus dictum Archiepiscopum volentem exequi apostolicum in hac parte mandatum *clausa porta ipsius ecclesie* insurgere presumpserunt eum *dictam ecclesiam* ingredi non sinentes et quamvis idem Archiep̃s illas monuerit diligenter eisq̃ue sub excommunicationis pena mandaverit ut ipsam ecclesiam intrare predictam ejusdem portam aperiri permitterent ipse tamen excessus excessibus cumulantes eum ne illam intraret ad hujusmodi mandatum ap̃licum exequendum manibus injectis in ipsum dei amore postposito temere molentes nequiter repulserunt postmodum vero eodem archiep̃o illuc pro ipsius executione mandati redire volente moniales ipse se illi super hoc in strata publica opposcentes ne ad dictam rediret ecclesiam &c.

Pièce O. (1276.) Bulle d'Innocent V. Il accorde des Indulgences à ceux qui visiteront l'Eglise, le jour de sa future dédicace.

Pièce R. (1289.) Bulle de Nicolas III. Indulgences pour ceux qui visiteront l'Eglise, le jour où se fera la dédicace du maitre-autel.

Extracted from 'Archives Historiques du Département de l'Aube.'

Ecclesia Collegiata S. Urbani.

Tandemque obijt (Urbanus IV.) anno 1264 die 4 Octob. quo quidem die vertente anno solemnis ad animæ illius expiationem celebritas in prædicta ecclesia recolitur. Illam vero eò quò intendebat splendoris, brevissimi pontificatus tempore (quod triennale dūtaxat fuit) deducere non potuit: sed pium ejus institutum

prosequutus est Cardinalis Ancherus eius nepos, qui suis beneficiis ipsius ecclesiæ redditus multis partibus auxit et cumulavit.

Præterea, controversiam quandam inter ipsum et Campaniæ Comitem, de præbendarum præsignatæ ecclesiæ collatione exortam, felicissime composuit, ut liquet ex transactionis litteris quæ ad hunc planè modum confectæ fuerunt.

“Henricus Dei Gratia Rex Navarræ, Campaniæ Briæque Comes, &c. &c.

“Sciant cuncti quod D. Urbanus bonæ memoriæ papa quartus natus de civitate Trecensi in honorem B. Urbani Martyris in ipsa civitate *quandam ecclesiam fundavit et erexit* &c. &c.

“Datum et actum in civitate Trecensi anno Domini 1273 mense Augusti.”

Idem Cardinalis ædituum in memorata ecclesia instituit, qui eo tempore quo sacra et divina officia celebrarentur canonicis adsisteret et administraret, eiq. nonnullos fructus annuos assignavit, ut perspicue palam est ex ipsius institutionis litteris.

Here follows the Act or Letter, with date, thus:—

Datum et actum in Vrbe Veteri. An. Dom. 1284. Ind. 12 die 2 mensis Maii, pontificatus D. Martini papæ 4. An. 4.

Promptu. Sacrar. Antiq. Tricas. Diœc. (1610), pp. 374 b, 375 a, 376.

Enfin cette église à la diligence du Seigneur *Cardinal Ancher* fut continuée et mise en l'état qu'elle est, estant le chœur et la croisée élevés à la hauteur de cent pieds mesure de Troyes, selon laquelle il y a onze pouces pour

pied qui forme au pied du Roi, mesure du Chastelet de Paris, 91 pieds et huit pouces. Et ladite croisée respondant sur deux grandes rues sans être appuyée dehors par des pilliers ou arcs-boutants. Les pilliers de la nef furent dressés lesquels et le reste de l'édifice le dit Seigneur Cardinal eut fait paracheuer s'il n'eut été prévenu de mort.¹ Ce défaut fut cause qu'elle fut long temps sans être dédiée, mais finalement quand on avoit perdu l'espérance de la voir parachevée selon les dessins et qu'elle fut mise au meilleur estat qu'il se peut, le Chapitre d'icelle en procura la consécration et la dédicace solennelle qui fut faite le . . . 1389 par le R. E. de Troyes *Pierre d'Arcis* ainsi que le témoigne un tableau attaché à l'un des pilliers de l'Eglise.

Arch. Hist. du Dépt. de l'Aube, MS. No. xxv. (1632), pp. 33 et seqq.

STRASBOURG—*The Cathedral.*

Les fondemens sur lesquels on devait élever la Tour, furent commencés en 1276, sous Conrad de Lichtemberg, alors évêque, qui en posa la première pierre le vingt cinq Mai 1277. Erwin de Steinbach fut le premier architecte de la Tour. Une ancienne inscription qui se trouvait ci-devant audessus de la grande porte, en fait foi :

“Anno Domini M.CC.LXX.VII. in die beati Urbani hoc gloriosum opus inchoavit Magister Erwinus de Steinbach.”

On éleva dans le même temps le Grand Portail d'En-

¹ The death of the Cardinal Ancher took place, according to some authorities, in 1284. Other writers remark that the inscription on his tomb in the church of *Sainte Praxède, Rome*, places this event two years later (1286).

trée, les deux portails collatéraux, et celui du midi qui est aujourd'hui vis-à-vis le palais épiscopal.

Le Magistrat, devenu administrateur de la fabrique, poussa l'ouvrage jusqu'à l'endroit où l'on voit aujourd'hui sur des pilastres, audessus des trois portails, les statues équestres des Rois Clovis, Dagobert, et Rodolphe. La ville les y dressa en 1291.

Le fils d'Erwin, nommé Jean, succéda à son père dans la place d'architecte de la Cathédrale. Il éleva la Tour presque jusqu'à la plateforme. Il mourut en 1339.

La Plateforme fut achevée en 1365. On ignore les noms des architectes qui succédèrent à Jean, et ceux qui poussèrent la Tour depuis cette partie jusqu'aux quatre escaliers tournans qui sont à la naissance de la flèche.

Jean Hültz, natif de Cologne, fut appelé au quinzième siècle pour présider à l'ouvrage : il finit en 1435 les escaliers tournans et acheva entièrement la Tour le 24 Juin 1439, jour de Saint Jean Baptiste, après cent soixante deux ans de travail.

Les fenêtres intérieures de la Nef et des Collatéraux sont ornées de peintures sur verre, faites dans le 14^e ou 15^e siècle. Un grand nombre furent peintes par *Jean de Kirckheim*, qui vivait en 1348.

‘ Essais Historiques sur la Cath. de Strasbourg, ’ (Grandi-dier, 1782), pp. 40, 42, 44, 49, 50.

ROUEN—*The Cathedral.*

Le Portail des Libraires qui est placé du côté du Septentrion, et porte ce nom à cause des rangées de petites boutiques qui étaient autrefois occupées par des

Libraires. J'estime qu'on ne fit qu'une ouverture commune et un passage pour sortir par cette Porte, à cette fois-ci, savoir l'an 1280, et que l'an 1478 cet ouvrage reçut sa perfection.

L'autre Portail du côté du Midi s'appelle le *Portail de la Calende*, à cause de la place qui est vis-a-vis. J'estime que ce Portail fut fait à meme temps que celui des Libraires.

La Chapelle de la Vierge. Ce fut l'an 1302 que les Chanoines voyant que cette Chapelle avait été bâtie trop à l'étroit, et qu'elle était trop petite à proportion du grand vaisseau auquel elle était jointe, résolurent de remédier à ce défaut, et d'abattre l'ancienne Chapelle pour en rebâtir une neuve.

L'archevêque *Guillaume de Flavacour* leur accorda la place nécessaire pour construire cette nouvelle Chapelle, à condition que le Chapitre serait tenu de faire bâtir la Grande Porte de l'Archevêché avec l'édifice de dessus. L'un et l'autre fut achevé l'an 1366 en la forme et manière que le tout subsiste encore aujourd'hui.

Les Registres de la Cathédrale nous apprennent que les Chanoines firent aggrandir les fenêtres du Chœur l'an 1430, et les mettre dans une structure plus agréable qu'elles n'étaient auparavant.

' Histoire de l'Eglise Cathédrale de Rouen,' (Dom Pommeraye, 1686).

DIJON—*The Cathedral.*

S. Benignus Divionensis.

Index Abbatum. LXIV. *Hugo II. cognomento de Arcu (d'Arc).*

Eodem anno (1271) die 14 Febr. mediæ Turris inopino lapsu, antiqua ecclesia, Brunonis episcopi et Guillelmi abbatis opus, pene integra corruit, quam an. 1280 die 7 Febr. Hugo Abbas instaurare cœpit a fundamentis, ea forma, qua hodie amplissima cernitur.

1287. Dominica *Jubilate* 27 Aprilis novam ecclesiam donari benedictione curavit, in quam postmodum, die scilicet xiv. cal. Novembris crastina S. Lucæ, corpus S. Martyris Benigni relevatum et argentea capsula reconditum transtulit anno sequenti: ad cujus festi anniversariam celebritatem suo constituit conventui decem libras Viennenses annuatim percipiendas an. 1299. mense Augusto, certosque redditus *ad ecclesiæ consummationem* assignavit. Denique an. 1300, die 12 Junii Hugo sepelitur ante *majus altare* novæ basilicæ cum hac inscriptione:

“ Hugo suis arcus, Cato sensu, dogmate Marcus,
Nec meritis parvus, jacet hic, quem protulit Arcus.
Mille C. ter Domini die annos, luce Cyrini
Traditur, ut memini, cineri corpus, caro fini.
Basilicam simul et capsæ fabricam fabricavit.
Angelicam . . . curiam, qui cuncta creavit.”

LXV. *Giraldus* an. 1301. Depositionis diem habet in necrol. xii. vel xiii. Cal. Octr. Circa hæc tempora *ædificata est Turris dextra* ingredientibus hoc templum a Priore Johanne de Vilariis, ibidem sepulto, 1310.

LXVII. *Milo* innotescit ex bulla Clementis papæ V. huic abbati et ipsius conventui facultatem concedentis obligandi abbatiæ bona pro florenis auri bis mille: quos cum ille a quibusdam mercatoribus Florentiæ mutuo ac-

cepisset, jubetur a pontifice sub pœna excommunicationis ferendæ sententiæ eos conducto loco et termino restituere.

LXIX. *Otho* vel *Odo*, an. 1317, die Martis ante natiuitatem beati Johannis, prioribus, obedientiariis et aliis subditis suis, qui pecuniam *ad opus ecclesiæ* sibi per capitulum generale nuper habitum imperatam non soluerent, excommunicationem interminatur.

LXXV. *Alexander de Montagu*, electus die 30 Novembris 1379 Verum id maxime commendat hunc abbatem, quod variis domum suam decoraverit donis, disciplinam ibidem restituerit, et *ecclesiæ dedicationem* curaverit, an. 1393, v. idus Aprilis. In choro ejusdem sepultus est 5 Septembris anno 1417, cujus abbatis tempore conditus fuit *in navi ejusdem ecclesiæ* Voladislaus monachus Divionensis cujus tumbæ lapideæ inscriptum legitur hoc epitaphium, &c. &c.

LXXXIII. *Claudius I. de Charmes*, eligitur 7 Octr. an. 1488. Construxit *campanile plumbeum*, quod an. 1506, die 22 Junii fulmine percussum fuerat. Obiit anno 1519.

XCI. *Nicolaus II. de Castille* cujus tempore an. 1625, mense Febr. in vigilia S. Matthiæ, circa horam octavam serotinam, fulmine percussum *campanile in cineres redigitur, cum magna tecti ecclesiæ parte.*

Gall. Chris., vol. iv. col. 687 et seqq.

AUXERRE—*Saint Germain.*

Jean de Joceval, Abbé décédé en 1277, résolut avec le consentement des religieux de faire rebastir tout à neuf l'église, laquelle menaça ruine en suite de deux incendies dont elle avoit esté notablement endommagée. Les papes pour l'animer toujours davantage à continuer de si saintes entreprises le favorisoient de privilèges. Innocent IV. lui donna et à son successeur un ample privilège, &c.

Hugues de Guilly doyen de l'Eglise Cathédrale décédé en l'an 1289 à la fête de S. Nicolas d'hyver qui fut le 6 de Décembre fut inhumé dans l'église de Saint Germain, *au haut de la nef devant la porte du Chœur.*

Gaucher Dignon, autrement de Chev.

1309. . . . et par après il se mist à faire continuer le bastiment de la nouvelle église qui avoit esté interrompu depuis plusieurs années.

‘*Historiæ Abbat. Monasterij Sancti Germani Autissiodorensis,*’ MS. preserved in the Public Library of Auxerre, vol. iii. pp. 439, 499, 501.

LI. Abbé, *Estienne de Varennes*, succéda en l'an 1362. Le pape (Urbain 5) se souvenant que l'église du Monastère estoit en très mauvais estât, il donna pour en parachever le nouveau bastiment commencé par l'Abbé Jean de Joceval dès l'an 1277 la somme de quatre mille cinq cens quarante et un florins d'or du poids de la chambre apostolique.

LII. *Hugues de Barlore* fit voûter le chœur de l'église depuis la croisée iusques à la nef, et

en acheva le payement, qui estoit de neuf cens liures l'an 1398, estant remarqué de plus que tant qu'il fut Abbé il employa tous les ans plusieurs sommes de deniers au parachevement de la mesme église.

‘ Abbés de S. Germain d'Auxerre,’ (Dom Viole) MS.
in the Library of Auxerre, vol. ii. pp. 1083, 1085.

Prieurs de St. Germain.—xxiii. *Pierre de la Ferté*, lequel décéda l'an 1353 le 20 de Feburier et fut *inhumé au cloistre*.

Ibid., p. 1257.

QUIMPER—*The Cathedral.*

Sa construction est signalée pour la première fois dans un acte de 1239, par lequel *Rainaud*, évêque de Quimper, donne la première année des revenus de toutes les églises vacantes qui étaient à sa collation, pour subvenir aux frais de la réparation de l'église Cathédrale.

Quelques années plus tard en 1285, sous l'épiscopat d'*Alain Morel* les travaux se continuaient. La Chapelle de N. D. de la Victoire, formant actuellement *l'Ab-side de la Cathédrale*, et qui parait avoir été d'abord seulement adjacente, y fut réunie et consacrée en 1295.

‘ Cathédrales de France,’ Bourassé.

CAEN—*Saint Etienne.*

La Chapelle qui est au bas de l'église de l'Abbaye de St. Etienne fut fondée par *Philippe Hallebout*, vers l'année 1315, et bâtie à ses frais.

‘Essais Histor. sur la Ville de Caen,’ (De la Rue,) vol. ii.
p. 93. (Edition 1820.)

ROUEN—*Saint Ouen.*

L'an 1318, l'Abbé *Jean Mardargent* jetta les fondemens de cet auguste Temple que nous voyons à présent. Il eut cette satisfaction avant de mourir, que d'avoir bâti plus de la moitié de l'église, c'est-à-dire d'avoir conduit l'ouvrage *jusqu'au dessous de la croisée*. L'inscription sur son tombeau nous apprend qu'il fit le Chœur, &c.

“Hic jacet frater Johannes Mardargent alias Roussel quondam Abbas istius monasterij qui incepit istam ecclesiam ædificare de novo, et fecit chorum, et capellas et pillaria Turris et magnam partem crucis monasterii antedicti.”

Il mourut l'an 1339.

Les deux Roses de la Croisée furent construites en 1439 : celle du Midi par *Alexandre Barneval*, architecte et conducteur des travaux de l'église de St. Ouen, et celle du Nord par un de ses élèves. On raconte qu'il s'était établi entre eux une sorte de rivalité, et que la Rose construite par l'élève ayant été jugée supérieure à celle du maître, celui-ci dans un accès de fureur et de jalousie tua son rival et mérita d'être pendu. Mais les moines

de St. Ouen, en considération de ses talents et de ses services, réclamèrent son corps de la justice, et lui accordèrent une sépulture dans leur église.

“Ci git M^e Alexandre de Berneual, maistre des œuvres de Massonnerie au Baillage de Rouen et de cette Eglise, qui trépassa l'an de grace 1440 le 5 Janvier.”

Les fonds que les Abbés de St. Ouen tirèrent par le secours d'un Bref Apostolique adressé à l'Archevêque de Rouen, *Robert de Croismate*, servaient à continuer leur bâtiment, qui fut conduit par un travail de près de *cent cinquante ans*, jusqu'à l'entrée qui regarde vers la porte de la Chapelle de Sainte Croix.

L'Abbé *Bohier* fit construire le reste de la Nef, depuis cette entrée que je viens de marquer, jusqu'au grand portail de l'Eglise.

‘Histoire de l'Abbaye de St. Ouen,’ Dom Pommeraye (1662).

JUMIÈGES.

Sous l'Abbé *Mathieu Cornet*, on fit agrandir, aux dépens de l'Abbaye, la Chapelle de la Vierge de la grande église de l'Abbaye. Le travail fut exécuté en 1326.

‘Histoire de Jumièges,’ Deshayes, Rouen.

L'antique église de *S. Pierre*, bâtie par St. Filibert, menaçait ruine depuis plusieurs années. *Guillaume Gemblet*, dit *le jeune*, entreprit de lui rendre son premier lustre : il pressa tellement l'ouvrage qu'en dix-huit mois (en 1333) tout fut réparé : mais il ne conserva que

la partie supérieure de l'édifice, qui se trouva réduit de 18 à 20 toises de longueur.

Ibid.

LI. *Guillelmus VII. le Jeune*, paucis post Roberti obitum (1330) diebus electus, *Basilicam Sancti Petri instauravit*. Obiit anno 1349, et in eadem basilica sepultus est.

Gall. Chris., vol. xi. col. 197.

PARIS—*Notre Dame*.

Tendant du cœur au cloistre l'on void les noms des sculpteurs qui ont fait toutes les figures *du tour dudit cœur*. Où près d'une statue d'un homme à genoux les mains jointes sont ces paroles grauées :

“ C'est Maistre Jean Rauby qui fut Masson de Nostre Dame de Paris par l'espace de xxvi. ans et commença ces nouvelles histoires et Maistre Jean le Bouteillier les a parfaictes en l'an M.CCC.LI.”

‘Le Theatre des Antiquités de Paris,’ (Du Breuil,) p. 14.

EVREUX—*The Cathedral*.

Ecclesia Ebroicensis. LII. Gaufridus III. Hic temporibus suis auxit et ampliavit fabricam Ecclesiæ Ebroicensis, et *præcipuè chorum*. Obiit anno domini 1340, 15 die Aprilis. Anniversaria ejus memoria fit in Eccl. Ebro. 27 Maii, cui multa bona contulit ad ejusdem

fabricæ restaurationem. Depingitur in quatuor vitris Chori cum hac inscriptione: "Dominus Gaufridus Abbas Becci, postea episcopus Ebroicensis."

LIII. Robertus II. (de Brucour). 1340–1374. Anno 1355 *basilica*, domus episcopalis et maxima pars urbis *conflagravit* occasione belli inter regem Franciæ et Carolum Navarræ regem comitemque Ebroicensem, unde Episcopus, decanus et plerique Canonici Vernonem secesserunt, ubi in ecclesia collegiata officium divinum celebrarunt, quatuor tantum canonicis in cathedrali ecclesia remanentibus. Obiisse dicitur Parisiis 24 Januarii 1374. Sepultus tamen est in ecclesia Ebroicensi ad majus altare.

LV. *Bernardus* factus episcopus anno 1376 quo 17 Junii Canonicis Ebroicensibus rex assignavit 200 libras auri ad reficienda chori subsellia.

LVIII. *Guillelmus V.* (de Cantiers). 1400–1418. Insequenti electus a capitulo, a Benedicto XIII. promotus consecratusque, in ineundo adventu *dedit vitram*, in qua annus 1400 electionis suæ depictus conspicitur.

LX. *Martialis*. 1427. Sub eo Ecclesia Cathedralis Ebroicensis reparata est curis et impensis capituli. Obiit 1439.

Gall. Chris., vol. xi. col. 596–598, 600 et 602.

TROYES—*The Cathedral.*

Jean II. d'Auxois. 1314. Achève les travaux du Chœur et de la Croisée de la Cathédrale.

Jean V. d'Auxois. 1342. Donne pour l'achèvement de l'Eglise la coupe de 40 arpents de bois de haute futaie.

Henri II. de Poitiers. 1352. Le 12 Juillet de l'année 1364 le Chapitre fait marché avec *Thomas* maitre maçon pour conduire les travaux de l'église à raison de trois gros et demi par jour en été et trois gros en hiver.

Pierre II. d'Arcis. 1377. Le 26 Janvier 1379, le Chapitre fait examiner, par Droët de Dampmartin maitre maçon de Paris *la Rosace* donnant sur la Cour de l'Evêché, et le mur des Transsepts qui déjà surplombait et inspirait de vives inquiétudes. On lit dans le compte des dépenses de l'œuvre de S. Pierre, de 1379 à 1380 : " pour faire visiter la massonnerie de la Ros par devers la court l'official . . . tant en haut comme en bas, baillé par le comendement de messeigneurs en chapitre, 4 francs. val. . . . 4 livres."

1390. 11 Octobre. Marché passé entre Jehans Neveu et Colart l'Escaillon. Ils s'engagent à *corrre la ramée de l'église dès les grans pilliers de la grant croissée* jusques au *pilliers qui est du costé du puis*,¹ ledit pillier comprins dedans ladiete couverture, tout franchement et ung pied oultre, ensemble la vossure dou grant art (arc) de la dite croissée.

Jean VII. Leguisé. 1426. Dédie, le 9 Juillet, 1430, l'Eglise Cathédrale de Troyes, sous les noms des Apôtres S. Pierre et S. Paul.

¹ The well to which reference is here made is sunk in the fourth compartment (reckoning from the Transept) of the South Aisle immediately adjacent to the Nave.

Louis Raguier. 1450. Il continue les travaux de la *Nef* de la Cathédrale et les pousse jusqu'à la *troisième chapelle*. Cette partie de l'édifice ne fut achevée qu'en 1492 par son successeur.

'Archives Historiques du Dépt. de l'Aube,' MS., pp. 14, 15, 16, 19, et 21.

POITIERS—*The Cathedral.*

Audiet temps leglise Cathedralle Sainet Pierre de Poictiers fut paracheuée ainsi quelle est dont lediffice qui est grant et sumptueux auoit este comānce des l'an mil cent soixante et ung. Et fut dediée et consacrée p. led. monsieur Bertrand de Maulmont euesque dud. Poictiers le xvii. iour doctobre dud. an mil trois cens soixante xix.

'Les Annalles d'Acquitaine,' Bouchet, (black letter,) cap. vi. ffo. xxiii.

AUXERRE—*The Cathedral.*

D'Aymeric Guénaud 70^e Evêque. Le commencement de son épiscopat ne fournit aucun acte important : il n'y parait de remarquable que la *consécration du Grand Autel* de la Cathédrale en 1334. On a aussi lieu d'inférer que vers le temps de son arrivée, *il fit la dédicace de l'église* : au moins cette dédicace ne parait marquée dans les Calendriers du diocèse, que depuis son épiscopat, sous lequel l'année 1335 est la seule où le neuvième Juillet ait tombé un dimanche. Mais comme on dé-

diait les églises les jours de Férie aussi bien que les dimanches, rien n'empêche absolument de croire que l'église entière n'ait été dédiée en 1334, un samedi neuvième Juillet.

Philippe des Essarts, 85^e évêque. Pendant son Episcopat l'édifice du *Portail de l'Eglise Cathédrale du côté de l'Evêché* fut commencé en 1415, et ensuite continué par les libéralités de Jean de Molins Chantre et Chanoine.

Jean Baillet, 90^e Evêque, l'an 1477–1513. Il contribua notablement pour achever le Portail Septentrional de la Croisée de l'Eglise.

Doyens de l'Eglise d'Auxerre.

Jean le Mercier était doyen en 1358. Il fonda la chapelle de *Ste. Catherine dans la Nef*, la dotant d'une maison qu'il avait achetée le 27 Nov. 1373.

Chantres de l'Eglise.

Jean de Molin succéda en 1402. Il donna en 1413 pour la construction du Portail Septentrional de la Croisée six vingt écus d'or. Il mourut en 1422, et fut inhumé dans la *Chapelle* de Saint Pierre et de tous les Saints, dite aujourd'hui de *Saint Sebastien*.

‘Memoires concernant l'Histoire Ecclésiastique d'Auxerre,’
Lebeuf, vol. i. pp. 449, 515, 560, 741, 762.

QUIMPER—*The Cathedral.*

Thébaut de Malestroit, Evêque de Quimper, conçut le projet de reprendre les travaux de la cathédrale si long temps interrompus. Il avait amassé des sommes considérables et des matériaux quand la mort vint la frapper en 1408.

Gatien de Monceaux son successeur fit construire les voûtes du Chœur. Cet évêque mourut en 1416.

Bertrand de Rosmadec. Sous lui furent élevés les trois Portails et les deux Tours, dont on posa la première pierre en 1424. Les murs de la Nef et des bas-côtés furent commencés en même temps.

Les ouvrages languirent long temps et furent repris, de 1484 à 1493, par *Alain le Moul't*, qui fit construire les voûtes de la Nef.

Raoul de Moel et *Claude de Rohan*, installé en 1518, continuaient encore les travaux.

‘Les Cathédrales de France,’ Bourrassé.

SECTION V.

CONTAINING THE AUTHORITIES FOR THE DATES OF THE BUILDINGS
MENTIONED IN SECT. VI. OF THE PRECEDING PART.

CAUDEBEC.

“ L’an mil ccccxxvi.
Fu cette nef cy co’mencie
Sante Dieu bienz et bo’ne vie
As b’nfaiteurs, et paradis.”

Inscription existing in the Church.

NANTES—*The Cathedral.*

“ L’an mil quatre cent trente quatre
A my autil sans moult rabattre
Au portail de cette eglise
Fut la premiere pierre assise.”

Inscription over the central doorway.

ROUEN—*Saint Maclou.*

Etant devenue trop petite pour contenir les paroissiens qui multipliaient tous les jours, on fut contraint de l’agrandir, et de la construire de fond en comble, de

sorte que l'an 1432, le 16 de Sept. Hugues Archevêque de Rouen donna 40 jours d'indulgence aux fidèles qui donneraient quelque chose pour aider à construire cette église.

L'an 1453 le 6 Mai *Guillaume d'Etouteville* octroya les mêmes indulgences pour la construction de cette église: et l'an 1500 le 2 Avril, vingt Cardinaux donèrent cent jours d'indulgence à ceux *qui visiteraient l'Eglise*, et y feraient des aumônes pour aider à la construire.

Par lettres passées devant les Tabellions de Rouen, l'an 1471, le 24 Dec. *Pierre du-four*, Bourgeois de Rouen, désirant donner une partie de ses biens pour achever cette église, “confesse avoir donné et aumôné, &c. à sçavoir deux parts d'un Hôtel heritage et tènement nommé l'Hôtel des Etuves Saint Maclou assis en ladite paroisse.”

L'an 1511 le 3 Sept. *Martin Deperrois* commença à monter et à élever en la Lanterne de l'Eglise une plateforme pour porter le Clocher.

‘ Histoire de Rouen,’ Prieur du Val, (2 vols. 1738,) vol. ii. pp. 154-156.

ROUEN—*Saint Laurent.*

Les vitres ne furent faites qu'en 1464. La Tour fut commencée en 1490 et achevée en 1501. La Tour tomba par les violences des vents en 1520. Elle tomba encore en 1638.

Ibid., vol. ii. p. 124.

ROUEN—*Saint Patrice.*

L'an 1535, cette église, qui était petite, fut bâtie de la grandeur qu'elle est maintenant, et l'an 1648 la Chapelle de la passion fut construite et tout le côté vers la rue jusqu'au bas de la Nef.

Ibid., p. 167.

ROUEN—*Saint Godard.*

Les vitres sont les plus belles qui soient en France. Elles furent faites en 1506, 1507, 1522, et 1535.

Ibid., p. 134.

ROUEN—*The Cathedral.*

J'estime que l'an 1478 cet ouvrage (*the North Transept Front*) reçut sa perfection.

Hist. de la Cath., Pommeraye.

Celui (le Portail des Libraires) fut achevé en 1478. Ce portail fut enrichi en 1481 d'un avant portail.

Hist. de Rouen, Farin, vol. i. p. 60.

L'autre Tour qui borne le côté gauche est la Tour de Saint Romain. La partie supérieure y fut ajoutée en 1477.

Hist. de la Cath., Pommeraye.

La Tour de Beurre (placée à la main droite de ceux qui envisagent ce Portail) fut commencée l'an 1485, sous

le pontificat de l'Archevêque Robert de Croismare, qui y mit la première pierre le 10 Nov. 1485. Elle ne fut achevée qu'en mil cinq cens sept.

Ibid.

Le grand Portail de l'Ouest. Les fondemens en furent jetés le 18 Juin 1509. Il ne fut à sa dernière perfection qu'en 1530.

Ibid.

ROUEN—*Saint Ouen.*

L'Abbé Bohier acheva la Nef. Le Cardinal Cibo travailla le dernier, car ce fut lui qui fit construire le Portail en la manière qu'il est à present.

Hist. de l'Abbaye de St. Ouen, Pommeraye.

xxxiii. *Antonius Bohier* electus est 1491. Ecclesiam suam an. 1508 ornavit tapetis. Basilicam insuper continuavit usque ad majorem totius ædificii frontem. Cessit anno 1515.

xxxiv. *Innocentius Cibo.* Sumptus aliquot suffecit ad construendam anteriorem Basilicæ frontem cujus pendet usque adhuc opus interruptum. Cessit abbatis titulo anno 1545.

Gall. Chris. vol. xi. col. 153, 154.

EU.

Absoluta fuerat illa (ecclesia) eo ipso anno quo corpus sancti Laurentii è terra levatum est, sed igne cœli ab-

sumta est anno 1426. Eam instaurarunt Johannes Vallier, &c., &c. laminisque plumbeis cooperierunt.

xix. Johannes IV. (Vallier) 1451–1464. Reparavit ecclesiam et sedilia chori confecit.

Ibid., vol. xi. col. 293.

SAINT RIQUIER (*near Amiens*).

LIV. *Petrus III. le Prêtre*. 1457. Statim Petrus *ecclesiæ* et monasterij reparationibus se totum contulit. Ecclesiam pavementis ex Hollandia delatis stravit, ejusque tigna plumbo et tegulis tegi curavit. Sepulcrum in sacello beatæ Mariæ 1460, multaque alia construxit.

Tempestatum ac præcipue belli Burgundici sorte destructa ædificia meliorem in modum incredibili abbatis zelo renovata absoluta fuissent 1479. Obiit et in sacello beatæ Mariæ sepultus jacet cum hoc epitaphio:

“*Hic Petrus petram ecclesiæ multis fundamentis solidavit, plurimis ornamentis decoravit, veteranas arces restauravit.*”

IV. *Eustachius II*. Reparat ædificia voracibus flammis recens destructa 1487. Sacellum beatæ Mariæ ædificari, ecclesiam fornicibus ornari fecit. Interiit anno 1517.

Ibid., vol. x. col. 1259, 1260.

REIMS—*The Cathedral*.

LXXVI. *Petrus III. (de Laval)*. Anno 1481 incendium passa est ecclesia Cathedralis, de quo nos infra in Jacobo Joffrin Abbate S. Dionysii.

Jacobus Joffrin electus ineunte anno 1473. Juravit Ecclesiæ Remensi eodem anno. Se ac bona sui monasterii generose obtulit capitulo ejusdem Ecclesiæ post lugubre incendium anni 1481, quo Cathedralis basilicæ lignea fabrica penitus concremata est, et latera ædificii igne deformata.

Gall. Chris., vol. ix. col. 295.

FÉCAMP—*The Lady Chapel.*

Index Abbatum. iii. *Guillelmus II. de Ros.* . . .
 . . . Defunctus autem, in novo opere quod ab ipso constructum est, ante aram gloriosæ Virginis Mariæ sepultus est: sed anno 1496, *renovato sacello*, ossa ejus aliò deportata sunt.

Ibid., vol. xi. col. 207.

BEAUVAIS—*The Cathedral.*

82. *Ludouicus de Villers de l'Isle Adam.* Commencement de la Croisée de l'Eglise Cathédrale de Saint Pierre de Beauvais. 1500.

Petri Louvet Chronologia, &c., p. 17.

REIMS—*Saint Remi.*

LXXX. *Robertus III. de Lenoncourt.*
 His adde quod frontem ecclesiæ S. Remigii meridionalem complevit anno 1506, basilicamque illam tam vasis argenteis quam sacra suppellectile ditavit.

Gall. Chris., vol. ix. col. 147.

TROYES—*The Cathedral.*

1452. Indulgences de Nicolas V. en faveur de l'Eglise :

“L'église a été miraculeusement fondée et érigée par Sainct Potentien, puis agrandie et continuée avec magnificence, du moins *jusqu'à la Nef*. . . .

“Nous donc, considérant ce motif, et en outre, que quelque soit l'activité que vous ayez déployée dans la poursuite des travaux, notamment *en fondant et posant cinq gros piliers*,” &c. &c.

1457. Mandement de *Louis Raguier*, Evêque. Il fait porter par le diocèse les reliques de la Cathédrale, avec indulgences pour ceux qui les honoreront et *contribueront à l'achèvement de la Nef*.

Jacques Raguier. Au mois d'Avril 1506 il jette les premiers fondements du Portail et des Tours : et en construisant le Portail il *prolonge la Nef*. En 1511 on commence la Tour appelée Saint Paul.

TROYES—*Saint Nicolas.*

Indulgences de Clement VII. en faveur des fidèles pour la reconstruction de l'Eglise brulée par l'incendie de 1523.

TROYES—*Sainte Madeleine.*

1519, Juin. Acte de consécration de l'Eglise.

Arch. Hist. du Dépt. de l'Aube, Liasse 77, Carton 59.

TOURS—*The Cathedral.*

En 1440 commencent les travaux de la grande Façade, qui n'arrivent à leur perfection qu'en 1500, sous *Robert de Lenoncour*, alors archevêque. Sous lui arrive à sa perfection la plus grosse des deux Tours. La deuxième Tour ne fut achevée qu'en 1547.

Bull. Monum. Soc. Antiq.

AUXERRE—*The Cathedral.*

(M.) v^cxxv. a este assise ceste pierre.

Le dernier jour de Jung v^cxxx a este mise ceste pierre.

Two Inscriptions in the Interior of the Tower.

EVREUX—*The Cathedral.*

Johannes IV. (Balue). 1464–1467. Multa autem præstitit ad ecclesiæ Ebroicensis utilitatem: nam ad ipsius preces Ludovicus XI. tholum, pinnaculum et cruciatam basilicæ a parte domus episcopalis, sacristiam, sacellum B. Mariæ retro chorum, bibliothecam, partem claustri, et plures arcus et pilas ad fulciendum Chorum construxit.

Gabriel (le Veneur). 1532–1574. Multa bona ecclesiæ suæ contulit, nam majorem campanam et organa quæ nunc visuntur donavit, basilicam igne labefactam reparavit, ornavitque *ejus propylæum in quo conspiciuntur ejus insignia*, multas denique in navi capellas ædificavit.

Gall. Chris., vol. xi. col. 606-611.

PART III.



SECTS. I., II., III.—NOTICES OF SOME OF THE BUILDINGS REFERRED
TO IN THE PRECEDING PARTS.

P A R T I I I .

SECTION I.

ANGERS—*Abbey Church of Ronceray.*

THE ancient Church of this Abbey now serves as the Chapel of the *Ecole des Arts et Métiers*; and though it has undergone some transformation, the original plan may be distinctly made out. This consisted of a single aisle terminating Eastwards in a semicircular Apse; of North and South Transepts, with a similar Apse in the Eastern wall of each. The vaulting of the portion West of the Transepts, a plain Waggon roof of a depressed semicircular form, called by the French architects *anse de panier*, is crossed at equal intervals by flat, square-edged transverse ribs, springing from half pillars attached to the side walls, rising uninterruptedly from the floor. Between each pair of these occurs a round-headed recess, in which is opened a window apparently of later insertion. The Capitals of the vaulting pillars are, for the most part, a more or less faithful imitation of the Corinthian, rude in design and execution: the Abacus heavy, of the simplest section, a square stone with the under side chamfered. Two of the capitals of the extreme Western pillars are composed of Animals and one or two others of Birds.

On passing to the exterior, we find the circular

termination of the Choir divided horizontally by two string courses, the upper one plain, the lower enriched with the Chequer moulding, both continued over the attached half pillars, which, in form of buttresses, space it vertically. The windows opened between these, round-headed, more lengthened than we find in Normandy at a corresponding period, are destitute of mouldings, but covered with a concentric drip-stone of the zigzag. The Buttress-pillars, built in courses, descend from the cornice to the ground; have capitals of foliage resembling the Corinthian, some of them being a remarkably close and skilful imitation of the Classical type. The Abacus mouldings and string courses are identical with the corresponding members of the Interior. The wall below the lower string on which rest the windows, is built of hexagonal stones in some parts, of lozenge-shaped ones in others, separated by joints of mortar coloured red by means of pounded brick: the rest upwards is composed of small stones approaching the cubical form, being a little longer than thick. This sort of masonry is a tolerably certain indication of an early date; it appears but rarely, and was soon laid aside.

ANGERS.—*St. Laurent.*

THIS ruined Church, at a short distance from the one just described, presents the same plan. The Choir is singularly short: the three windows of the Apse end, the single one in each semicircular recess of the Eastern wall, with those in the ends and sides of the Transepts, have the window-arch formed of a single rank of radiating voussoirs, and are flanked by a pillar in each side, whose Capitals are mere square blocks tapered downwards to meet the shaft. The roof of the Western Aisle and Transepts has disappeared, the half pillar on a pilaster applied against the wall of these alone remaining to indicate that the vault had the transverse ribs as in the neighbouring Church of Ronceray.

The most remarkable feature of this building is the heading of the Transept Apses, a regular semidome constructed in circular courses of small squared stones and admirably preserved.

The walls, of immense thickness, are formed of the slate so common in this part of France, embedded in mortar. The Buttresses, alone of stone, are flat, of extremely slight projection, and without breaks, as the Early Romanesque ones of all provinces.

POITIERS—*Saint Hilaire.*

THIS Church has been curtailed of its original proportions, the exterior aisle on each side (for it is said to have had five aisles) having been suppressed and the remaining three considerably shortened. It presents an instance, not unusual in the Central and Southern regions, but rarely found in the Romanesque Churches of Normandy, of an aisle being continued round the Choir, and not, as in the latter province, stopping where the curvature of the Apse commences. The Apse consists of a range of slender pillars (nearly ten times their diameter in height) arranged circularly, and sustaining diminutive stilted square-edged round arches. These supports, for a reason not easily divined, are irregularly spaced. Thus, the arch on each side the one at the extreme Eastern point is narrower than this: the succeeding one on either side is of still less span: whilst a considerably greater diameter is given to the two contiguous to the Transepts. A disposition perhaps unique is, that the Apsidal Chapels are *four* in number, so that the longitudinal axis of the Church passes between two of them: these consist of a waggon-vaulted compartment and a semicircular termination covered with a semi-dome. The concave surface of each is relieved by an arcade of three round arches on single shafts, in the centre one of which is pierced a window of the same form, without mouldings. In the

curvilinear portion of wall which intervenes between these Chapels, occurs a window of two orders of square-edged members, each borne on its shaft standing clear of the sides and face of the recess in which it is placed.

The Apsidal projection from the Eastern Wall of each Transept is identical with the Apsidal Chapels.

The roof of the Apsidal aisle consists of compartments of four-celled groining, without ribs whatever: that of the *intermediate Compartment*,¹ and the Transepts, of a waggon-vault, the latter having the addition of a square-edged transverse rib resting on the cornice above the pier-arches. Beneath the cornice is a range of corbels, some plain moulded modillions, others grotesque heads, &c., and a very common variety representing three or four small cylinders or scrolls tied together by a transverse band.

The piers at the angles of *the crossing*, composed of a pilaster-mass, with attached half pillars on the four faces, carry rectangular-edged semicircular arches, above which rises an octagonal cupola set on the square by means of *conical pendentives*.²

The outside of the walls of the Transepts and of the Apse, offers us another instance of the masonry described in speaking of the Church of Ronceray; but here the stones are regular cubes of about four inches.

The exterior circumference of the Apse is divided vertically by slightly projecting Buttresses, each carrying a stunted pillar which runs up into the Corbel-Table below the Cornice. The Buttresses of the Apsidal

¹ The compartment which intervenes between the apsis of the church and the crossing.—*Whewell's Architectural Notes on German Churches*, p. 61 (3rd edition).

² Willis's 'Remarks on the Architecture of the Middle Ages,' p. 137.

Chapels are more complex, consisting of three shafts, one of larger diameter on a pilaster, and one on each side of smaller bulk, placed in the angle formed by the intersection of the pilaster and wall. The Capitals of these are extremely rich, formed for the most part of fantastic foliage, though monsters and grimacing heads are not entirely excluded. The Corbels are carved generally into the head of an animal, whilst the notch spaces are ornamented with foliage, a chimerical being, a flower, or small human figure.

The windows have no external mouldings nor shafts : those in the sides of the Transepts alone are covered with a concentric dripstone of the triple chequer moulding, continued along the surface of the walls until stopped by the buttresses, and the spandrel spaces thus produced are filled in with masonry disposed after the net-work fashion.

The Transepts end in flat walls, terminated upwards in obtuse Gables, whose horizontal cornice supported on Corbels and far projecting, has both vertical and sloping faces richly ornamented. Below is a circular window, of which it is difficult to determine the epoch. The first Romanesque buildings possessed certainly none of this expansion ; so that these Circles were probably inserted during the prevalence of Transitional or Early pointed Architecture, and have been since deprived of the radiating shafts which compose the complete wheels of those styles.¹

¹ The removal of the compartments sometimes became necessary from their dilapidated state, of which we have an example in the Transept fronts of *Notre Dame, Dijon*, where the original shafts of the Circles were, some years ago, in danger of falling, and for that reason replaced by iron Bars.

The section of the interior and exterior strings and Abacus mouldings is uniform; a square stone with the underside chamfered.

The Bases are a somewhat rude imitation of the Attic, with the exception of those of the pillars of the Apsidal termination, which have Tuscan bases on somewhat lofty square pedestals; but this is evidently a transformation of comparatively recent date.

There is one window in this Church which offers a curious mode of ornamenting the window arch: of two orders, the external one consists of plain radiating voussoirs, whilst the second is formed of stones, each cut into three little discs, the interstices being filled up with a coloured mastic or cement.

POITIERS—*Saint Nicolas.*

THE remains of this structure may be described in the same terms as the building which has just engaged our attention. The pier arches of the Apse, the columnar pillars which sustain them, the three Apsidal Chapels, the system of vaulting, the Abacus and Base mouldings are but a repetition of the corresponding parts in the Church of Saint Hilaire. We remark the same irregularity in the span of the pier arches; the pillars are somewhat less slender. The extremity of the central Apsidal Chapel forms the segment of a larger circle than the lateral ones. The capitals of the shafts and the face of the pier arches still retain traces of the colouring which constituted their original decoration.

Below the Church is a very interesting Crypt, co-extensive with the Choir above. Two ranges, each of three bulky cylinders, with Capitals and Abacus like those of the pillars above, sustain the vault, which is divided into four-celled groined compartments without ribs.

POITIERS—*Montierneuf*.

THIS is a fine and large Church, consisting of centre and side aisles, the latter narrower than usual in proportion to the former : of North and South Transepts, with Apsidal recess in the Eastern wall : semicircular Apse, Apsidal aisle, and three radiating Chapels. The pier arches of the Apse end, round, stilted, square-edged, and unequal in span, are borne on the usual monocylindrical pillars as in the two last-named edifices. The four great Transept arches of circular form carry a hemispherical ribless dome, above which rises the Central Tower.

The Transepts and the centre aisle are vaulted with a plain cylindrical roof, crossed by rectangular-edged transverse ribs as at Saint Hilaire : the Apsidal aisle and the lateral Western aisles, with compartments of four-celled groining, bounded at each end by the transverse rib also.

The windows opened near the summit of the walls of the external aisles, and those which light the Apsidal Chapels and the Transepts are roundheaded perforations without mouldings or shafts.

The external disposition of the Apsidal Chapels, and the arrangement of the Buttresses, are manifest imitations of the same parts of Saint Hilaire.

The description of the rest of the building is omitted, because alterations of comparatively recent date have materially modified its original character. Thus, the two arches on each side, contiguous to the transept, alone retain the circular form, the remainder to the West having been obtusely pointed. At the Eastern end are windows inserted during the prevalence of the Decorated style.

POITIERS—*Sainte Radégonde.*

THIS Church has no Transept, and offers a very rare example in Early Romanesque buildings of a *polygonal* Apsidal termination, and of Apsidal Chapels semicircular interiorly, but angular on the outside.

The pier arches of the Apse end, stilted, round, square-edged openings, spring from low single pillars, and sustain a polygonal wall, in each of the seven sides of which is pierced a circular-headed window. The polygon is vaulted with as many diverging cells as it has sides, forming by their intersection *ridges*¹ unconcealed by ribs.

The semicircular extremity of the three Chapels radiating from the Apsidal aisle, is occupied by an arcade of three round arches, resting on single shafts, which stand clear of the wall. In the central chapel a window is opened in each of these pannels; in the others, in the middle one only. The portions of wall between these chapels (*rectilinear* and not *curvilinear*) have a similar window to light the aisle. The vaulting of this consists of compartments of four-celled groining without ribs.

The Bases of the pillars of the Apse end are formed of two plain slopes on a circular plinth. The Abacus, square, presents a section and number of mouldings not usual in Early Romanesque examples. The capitals,

¹ Willis's 'Architecture of the Middle Ages,' p. 73.

though inelegant in form, are sculptured with considerable skill, and present alternately a sort of fantastic foliage, and an assemblage of figures in low relief. Another very favourite design in the province of Poitou is found here: a monster with two bodies, and but one head. There are two of them on the same capital, united by their tongues.

The capitals of the shafts of the arcades of the chapels offer a similar alternation of foliage and animals: among the latter may be observed one formed of rams' heads, with the horns curling out under the Abacus like the volutes of an Ionic capital.

The rest of this church will come under consideration in treating of the Transitional epoch.

POITIERS—*Notre-Dame-la-Grande*.

WITH centre and side aisles, circular apse, and apsidal aisle, like all the Romanesque churches of this city, Notre Dame possesses neither radiating Chapels nor Transept, though the position of the *Crossing* be indicated by a variation in the width of one compartment, a difference in the plan of the piers, and by a dome of an elongated spherical form surmounted by a low tower square at its base, circular above.

The external aisles, unusually narrow, are separated from the centre one by semi-circular arches of two orders of rectangular members: the first resting on the square body of the pier; the sub-arch on a half pillar attached to its sides. The semi-cylindrical vault of the centre aisle is spanned by square edged transverse ribs springing from the Abacus of a half-pillar in front of the pier, stopped at about a third its height from the ground by an inverted cone, ornamented with foliage, or some other form of corbel.

This portion of the church is lighted by simple, round-headed, deeply-splayed perforations, near the top of the side aisle walls, separated by a square pilaster with half pillar in front, appropriated to the rectangular-edged transverse rib which bounds each four-celled groined compartment of the vault of the aisles.

The Abacus of all the pillars west of the central dome, square, with a vertical and sloping face and small inter-

vening channel, crowns a capital of an inverted cone with small volutes at the angles, as at *S. Hilaire*—that of the vaulting pillars is continued above the pier arches throughout the whole extent of the centre aisle, thus forming a string on which rests the cylindrical roof; the bases are hidden by the elevation of the floor.

The piers of the compartment crowned by the dome are massive octagons, with attached half pillars on four of the sides.

The stilted, round, square-edged arches of the apsidal termination of the centre aisle are borne on thick cylindrical piers, with bases of two plain slopes separated by a narrow channel on a circular plinth. Below the square Abacus occurs what may be termed a secondary one, with incurvated sides, in the middle of which is placed a flower or other ornament after the Corinthian fashion; the capitals shorter and more elegant in form than those of *Sainte Radégonde*, offer great variety of design, and are worthy of close attention. Amongst some of foliage, we have others of stalks and stems of plants and flowers, interwoven so as to resemble basket-work, chimerical animals, monsters, and small compositions in bas relief; the animals united by their tongues appear once or twice. One general point of resemblance may be observed, that all have the volutes curling out under the corners of the Abacus.

The choir is vaulted with a waggon-roof; the apsidal aisle, like the nave-aisles, with the absence of the transverse ribs.

The circumscribing external wall at the East is *polygonal*.

SAINT-GILDAS-DE-RHUYS.

THIS church is one of the most venerable and interesting remains of the period of which we are treating. The stilted round arches of the circular apse are sustained on massive columnar piers, with heavy capitals of leaves scarcely rising above the surface of the block, surmounted by square Abacus of the plainest profile. Upon the apsidal aisle open three chapels, lighted by round-headed windows of very small dimensions, simple perforations in the wall.

The semi-circular arches of the *intermediate compartment*, of two orders of square edged members rest upon huge parallelograms, with attached half pillars on the sides. A third pillar rises along the face from the ground to the springing of the flat unmoulded transverse rib which crosses the waggon-roof of this portion of the edifice: and a fourth is given to the transverse rib between each compartment of the quadripartite vaulting of the apsidal aisle. The apse end and the chapels behind are crowned by semi-domes.

The cornice at the summit of the external wall is supported by a corbel table of very rude and primitive character: these portions partake of the massiveness of the members of the interior. Incrusted in the wall are certain curious bas-reliefs; one representing a knight armed cap-à-piè; and another, two combatants engaged in a tilting-match.

On the left of the Western entrance a capital inverted and hollowed out serves as a holy-water stoup: a relic, no doubt, of the old nave of the church. A close inspection enables us the better to judge of the extreme coarseness of execution which prevails in this monument of so remote an age.

TOURS—*Saint Julien.*

OF the church commenced in 1040, and dedicated in 1084, there remains but a square Tower standing at the western extremity of the nave of the more modern structure. Its features call for no particular remark, being, in fact, identical with those with which we shall hereafter become familiar in the Romanesque towers of Normandy. The first stage above the roof presents in each face of the square, coupled, round-headed openings, of two square-edged orders, each resting on its shaft in the side, with intervening square pier edges. A dripstone common to the two, ornamented with the chequer work moulding, surmounts these openings. In the upper stage three similar lights occupy each side of the square, flanked and divided by a strip of wall fronted with a half shaft, and covered with concentric flowered dripstones united together at the base. Below the cornice, supported on grotesquely-sculptured corbels, extends a band of the double-chequer moulding.

REIMS—*Saint Remi.*

UNTIL a recent period a very close inspection would have failed to discover any remains of the church consecrated in 1049, if we except, perhaps, some portion of the external walls. In the year 1842, however, a complete restoration being undertaken by the Government, an insignificant part of the original structure was brought to light. This is the western side of the north transept, consisting of two stories of semicircular arches rising from cylindrical piers of unusual diameter. The bases of the upper piers rest immediately upon the Abacuses of the lower ones. The capitals are of very primitive character; and below the square Abacus is the one with concave sides, of which we have already remarked an example in the Church of *Notre Dame, Poitiers*. As the second story of arches was no doubt used in the vaulting of the transept, the original roof must have been much lower than the one we see now.

BERNAY.

THIS church, one of the most interesting of Romanesque monuments from the certainty of its date, has received a destination which deprives it of much of its original character. It now serves as the Corn Hall of the little town of Bernay. The West front has been in great part modernized, and the eastern end thrown down. As far as can be made out, the central compartment of the façade appears to have terminated in a gable, and the ends which closed the side aisles in sloping roofs. The five pier arches separating the centre and side aisles are of two square-edged orders, the soffit of the sub-arch presenting a semi-cylindrical moulding. As a variation from general practice, the sub-arch as well as the first order rests on a square pilaster instead of a half pillar. These are provided with capitals of foliage, from the midst of which project small heads at the corners of the Abacus: this is square with the under side *hollow chamfered*. Above the pier arches extends a string course of the same section, and upon this rest the Clerestory windows, round-headed, deeply splayed apertures, without mouldings. Similar windows light the semicircular apse on the eastern side of the transepts. The roof of the centre aisle no longer exists; but the covering of the lateral aisles remains entire, and presents over each of the five compartments a ribless hemispherical dome, constructed in circular courses, with Byzantine pendentives, separated by square transverse ribs, springing from pilasters applied to the wall between the windows.

The windows have neither shafts nor mouldings on the outside: those of the aisles are surmounted by a drip-stone, whose under side is cut into the round billet.

JUMIÈGES.

ALTHOUGH the preservation of the abbey church of Jumièges be less complete than that of some other contemporaneous buildings (for the roof of the centre aisle no longer exists, and all beyond the transepts is the substitution of later times), it deservedly ranks amongst the most important ecclesiastical structures of the province, whilst certain peculiarities of its construction claim for it more than ordinary consideration.

Each compartment of the nave comprises two pier arches resting on cylindrical pillars, alternating with the usual square piers, having attached half-pillars applied against the sides and on the face towards the aisle, with a vaulting shaft rising in front from the floor to the clerestory uninterruptedly. This latter is evidently posterior to the foundation of the building, but, we can scarcely doubt, occupies the place of the original vaulting pillar. At the top of the clerestory wall are opened small roundheaded windows in pairs. This distribution into *principal* and *intermediate* piers,¹ and the arrangement of the clerestory windows in couples, it will be remembered, is the disposition which obtains in the churches of St. Etienne and La Trinité, Caen; but there these peculiarities are adapted to a vaulting in six-celled compartments, which does not appear to have been contemplated at Jumièges, for it would then have been necessary to provide a vaulting pillar for the cen-

¹ See 'Architectural Notes on German Churches,' p. 69 (3rd edition).

tral transverse rib, of the presence of which there are no traces. If, then, the centre aisle of Jumièges were vaulted with a plain quadripartite roof, with two clerestory windows in each compartment of the wall, it would furnish another remarkable feature of resemblance to the German churches in addition to those pointed out by the author of the '*Architectural Notes on German Churches*.'

Besides this singularity, Jumièges presents us perhaps with the earliest example of the true Triforium: a complete second story, capacious as the aisle below, and vaulted in a similar manner. The gallery opens upon the nave by rectangular-edged, circular archways, in number equal to the pier arches, each subdivided into three smaller arches of the same form, carried on two bearing shafts and pilasters with impost mould at the sides. The side-aisles and triforium are vaulted in compartments of quadripartite Roman vaulting, with the addition of a square transverse rib springing from a half-pillar on pilaster face, between the upper and lower tier of small round-topped windows.

The very semblance of ornament is studiously banished from the interior of the church. The two rectangular-edged orders of the pier arch—the square abacus of the plainest section—the capitals mere tapered blocks, without a trace of sculpture—the windows perforations in the wall, without mouldings or shafts—the absence of even a string-course to mark the divisions upwards of triforium and clerestory—impart to it a character of simple grandeur, admirably harmonising with the vastness of its plan and the massiveness of its proportions.

The centre compartment of the Western façade ter-

minates at the summit in the usual triangular gable: the ends of the side-aisles are closed by magnificent towers, not the least imposing portions of the edifice. Over the crossing rises a third tower, with a circular staircase-turret at the North-western angle.

Of the four stages of which each Western tower is composed, the two lower ones of the *South-western* are square, the third octagon, and the summit circular. Of the *North-western* one, the two stories above the roof, square; the remaining two, octagonal. Each face of the square portion of both towers is occupied by an arcade of four round-headed pannels, simple depressed surfaces, in the roof stage. In the second story of the *South-western* tower, these pannels are formed by a roll moulding and single attached shafts; in the *North-western* one by *coupled* shafts, which still carry but one roll. The octagon of the *South-western* tower has its four sides, corresponding to the angles of the square below, occupied by a flat square buttress; in the alternate sides are opened roundheaded lights, with roll in the head and shafts at the sides. In the two octagonal stories of the opposite tower these buttresses are replaced by a pannel, with roll and shaft; and the openings in the alternate faces are in pairs, divided by a single bearing-shaft, and comprised in one wide circular arch. The circular stage of the *North-western* tower has its circumference divided by flat buttresses into eight compartments, in each of which is pierced a light, in all respects similar to those in the alternate sides of its octagon.

The ruin of the central tower is far advanced, one side alone remaining entire. Each of its two stages (square) presents three circular arched apertures, which

in the upper story are divided by a single bearing-shaft into two lights.

Of the string-courses which mark the divisions of the towers, one alone is decorated with the double square billet, in the *South-western* one: in the opposite tower, all are plain, but the cornice itself which crowns the elevation, is cut into this ornament; and so of both the strings of the central tower. The cornices of all are light, and supported by ranges of modillions, that is, small trusses without sculpture.

The windows of the aisles are surmounted by a drip-stone of the single billet, returned along the wall until stopped by the buttresses. Under the cornice extends a string of the double billet—in this instance carried over the face of the buttresses.

The mixture of the square, the polygon, and the cylinder—the graceful lengthened form of the openings—the lightness of the cornices—and the absence of monstrous heads in the corbel tables—have appeared to some French antiquaries reasons to suppose the towers of Jumièges posterior to the rest of the building, and so to class them as of the Transitional epoch. But as towers of this period possess features in themselves sufficiently distinctive and essentially different from the characteristics of those of Jumièges, the latter appear more properly retained in the list of pure Romanesque edifices.

SAINT-GEORGES-DE-BOSCHERVILLE.

IN the profusion and richness of its decoration, the more careful profiling of its mouldings, and the greater elegance and lightness of its proportions, St.-Georges-de-Boscherville offers the materials of a contrast with the neighbouring structure of Jumièges even more striking than that of which the two great churches of Caen present us an example. The sharp edge of the first order of the semicircular pier-arch of the nave is converted into a roll moulding; the edges of the second order carried off by a plain chamfer. The pier, cruciform in plan, has a half pillar on each side between the arches and on the face towards the aisle, and a slender shaft in each re-entering angle of the cross, thus distributed: the half-pillars in the sides sustain the sub-arch; the angular shafts, the edge roll moulding; the shaft towards the aisle, the transverse rib of the roof of that part of the edifice; the face towards the nave being occupied by a single vaulting pillar hereafter to be spoken of. The true triforium of Jumièges and St. Etienne, Caen, is here replaced by an arcade of circular headed pannels separated by half shafts, which carry a roll moulding: four of these occupy the space of each pier arch. The clerestory windows, single, round-headed, and deeply splayed, are recessed back over the triforium story, the inner edges of the orifice being concealed by a roll-moulding and shaft.

The transepts are divided in the direction of their breadth by two circular arches springing from an enormous cylindrical pier; end in flat walls to the north

and south, and have the usual apsidal recess in the eastern wall, whose concave surface is ornamented by three round-headed pannels, separated by *doubled* half-pillars, which carry, however, but one roll. In the centre pannel is opened a window. The triforium and clerestory stages of the east and west sides of the transept repeat the disposition of the same parts in the nave. Over the crossing rises an octagon dome on a square base.

The nave aisles are continued beyond the transepts, but stop where the curvature of the apse commences—the plan usually adopted in Normandy. The two pier-arches of the *intermediate compartment*, with their triforium and clerestory stage, offer a repetition of these members in the rest of the church, with the addition of their enrichments, which shall be presently noticed. The semicircular apsidal termination presents a division in height of three stories; the centre one, consisting of five circular arches sustained on single bearing-shafts, constitutes a gallery, and rests on the ground story as a kind of basement, whose surface is relieved by an arcade of five round pannels of two orders, separated by triplets of attached shafts. Two of these are pierced by a window:—five are opened in the circumscribing wall of the gallery above:—and the same number constitutes the Clerestory, from which diverge as many vaulting cells with bold roll-formed ribs on shafts applied between the windows.

The covering of the Nave-aisles is a quadripartite groined vault, without other ribs than the square-edged transverse one, for which is provided a half-pillar attached between the windows. The *intermediate compartment* is similarly vaulted.

Having thus explained the plan and general disposition of the Building, we are at liberty to speak of its details and ornaments.

The string course, a plain semi-cylinder under the Triforium of the Nave, becomes a *cabled* string below the windows of the Aisles and throughout the Transepts. The Archway in the Eastern wall of the Transepts, which admits into the Choir-aisle, has one face ornamented with a double chevron, and the other with a singular decoration formed of little circular wreaths sculptured in low relief. The Arches constituting the division of the Transepts exhibit cabled rounds in their Archivolts, and are surrounded by a broad flat border of the double zigzag and an ornamented heart-shaped moulding. The heads of the Pannels of the Apsidal recess on the Eastern side of the Transepts are enriched with the double zigzag; and the windows on the sides and at the ends, with the Pannels of the basement of the Apse end, are bordered by the *rectangular fret* or *embattled* moulding.

The four great Transept arches are charged with the triple chevron and rectangular fret, the pier-arches of the intermediate compartment with cabled rounds; the latter have the addition of a broad parallel border of the double chevron on one side the Choir, of the heart-shaped moulding on the opposite one.

The Capitals of the different parts of the Church offer great variety; some affecting slightly the Corinthian, others formed of grotesque heads, of rudely-designed full-length figures, of basket-work, of cones with vertical channels, but rarely are they those shapeless, unornamented blocks we have remarked at *Jumièges*. That of the cylinder in the North Transept is com-

posed of the vine-leaf and fruit, interspersed with grotesque figures: the one in the South Transept of a sort of foliage impossible to describe.

The roof of the Nave and Transepts may conveniently be spoken of here, though manifestly posterior to the rest of the building. This is four-celled vaulting, with both transverse and diagonal ribs, the former of which is pointed. The single vaulting pillar, given to the transverse rib, runs through from the floor to the Clerestory string, which is in fact but the extension of its Abacus moulding; and the diagonal rib has no other support than a projecting fragment of the same member. The section of the ribs is identical with the profile of those employed in the vaulting of the Chapter House, and this circumstance may perhaps authorise us to pronounce the roof of the Nave contemporaneous with that building. The diverging ribs of the Apse end and their shafts are original, and a comparison of them with those of the Nave suffices to demonstrate that the latter are subsequent additions. Their capitals present the Bell, with the rudiments of the upright leaves and out-curling knobs of the Early Pointed Style, all somewhat rudely worked.

The Bases of all parts of the Church consist of an upper and lower Tore, separated by a very shallow upright scotia; in some this member is scarcely perceptible, in others more pronounced, and then filled in with a zigzag, a dog-tooth ornament, or a string of pearls. All have shapeless protuberances, which appear to bind the lower tore to the angles of the square plinth.

The West front is made into three divisions vertically; the centre surmounted by a gable, the lateral

ones bounded by square buttresses running up into open turrets, additions of the Pointed style.

The Doorway of this façade is perhaps the most highly ornamented specimen of Romanesque Architecture which the province of Normandy possesses. Round-headed, it consists of five concentric receding members, carried on as many shafts in each side, with square pier edges between. The Beak-head moulding, the rectangular fret, the heart-shaped moulding, the cabled rounds, the single, double, and triple chevron, impart to it a character of brilliancy and richness which is less rarely found in Romanesque doorways in France than in our own country. The Capitals of the shafts, with two exceptions formed of foliage, are composed of grotesque heads and animals. Over the doorway are two tiers of round-headed windows, three in each row, having a roll moulding and shafts, and covered with dripstones of the chevron moulding. The centre window of the lower tier has the addition of a broad fascia of the heart-shaped moulding.

The windows externally are furnished with a shaft and roll moulding, and surmounted by dripstones of the zigzag or of the dog-tooth ornament. The Buttresses are flat pilasters with a small pillar in the recess formed by their sides and the face of the wall, as we see at *La Trinité, Caen*.

The external circumference of the Apse is spaced vertically by half pillars between the windows, in guise of buttresses, and broken by strings into three horizontal divisions; the lower occupied by pannels on shafts, the two upper ones by the windows. The Cornice at the summit is supported by a range of grotesquely sculptured Corbels.

F É C A M P.

THE oldest portions of this Church, apparently preserved by *Guillaume de Roz* when he undertook its reconstruction, are two Apsidal Chapels on the North side, the fourth and fifth in order from the Transept. Both open upon the aisle by means of rectangular-edged semicircular Archways, flanked by a single attached pillar with square heavy Abacus of the plainest profile, and Romanesque Capital. The Chapel nearest the Transept differs not at all from those hitherto described, except that the compartment preceding the semicircular extremity is covered, not with a waggon vault as in the South of France, but with a quadripartite groined roof without ribs. Three small round-headed windows, accompanied by a roll and shaft, light this Chapel.

The neighbouring one, beyond its unusual plan, which is a square, offers nothing worthy of remark.

On the outside, the windows of the semicircular Chapel are separated by *doubled* half-pillars running through from the ground to the Cornice. The Capitals with which these Buttress-pillars are furnished, very rudely worked, and a range of huge grotesquely sculptured Corbels, support a heavy and far projecting string at the summit of the wall, which is itself surmounted by a solid unpierced Parapet of moderate height, having every appearance of being coeval with the rest of the masonry.

The single window opened at the end of the square Chapel is covered with a parallel Drip of the billet mould returned horizontally along the wall, and running over the flat Buttresses on its face.

CAEN—*Saint-Nicolas.*

THOUGH less known to English tourists, the desecrated Church of *Saint-Nicolas*¹ is a no less valuable specimen of genuine Romanesque Architecture than the two contemporary Abbeys. The seven pier-arches of the Nave, like those of *Saint-Georges-de-Boscherville*, have an edge-roll and sub-arch (in this case unchamfered), and are sustained by Piers of the same composition as in that building. Between the summit of the Pier-Arches and the Cill of the Clerestory windows intervenes a series of round-headed Pannels, simple depressed surfaces whose edges are flush with the face of the wall. The Clerestory windows, single, round at the top, and without mouldings, rest on a continuous string. In the Eastern wall of the Transept occurs the usual Apsidal recess: the ends (North and South) correspond in the Triforium and Clerestory stages with those members of the Nave, and the East and West sides differ only in having the Triforium an arcade of Pannels on half pillars (attached) and the Clerestory windows enclosed in two flat, square-edged members, continued down the sides of the opening, without capital, impost mould, or base. In the two Bays of the intermediate compartment the same variations are introduced. The Choir has a semicircular termination to the East, but the Aisle is not carried round it, this being coextensive only with the *intermediate compartment*. The surface

¹ Its present occupant is a shot-manufacturer.

of the circumscribing wall is decorated with two tiers, each of five round-arched Pannels, separated by a bold string of the double star-moulding, encircling the entire periphery. The Pannels of the upper Arcade are formed of single roll-mouldings and attached half-shafts; those of the lower range composed of two orders of rolls sustained on a pilaster faced with an engaged shaft, and flanked by one of smaller diameter on each side, placed in the angle resulting from the intersection of pilaster and wall. Again, each compartment of the lower Arcade is made in height into two nearly equal portions by fragments of a plain string course confined to the intervals between the perpendicular divisions. In every Pannel of both Arcades is opened a circular-topped window brought down to the level of the respective strings.

The windows which light the side aisles are simple perforations, without internal splay. Between them rises a half shaft on a pilaster serving for the support of the square-edged transverse rib which bounds the compartments of four-celled groining composing the roof. This vault of the aisles, and the semidome over the Apse end, are the only portions of original vaulting which remain; the roof of the Nave, of the Intermediate Compartment, and the octopartite vault over the *crossing*, having been renewed after the rise of the Flamboyant style. The transverse and diagonal ribs of the Nave present a section common to this æra, and die into the circumference of the single vaulting pillar (without capital) which rises along the front of the pier from the floor to the Clerestory.

We remark in this church a very free use of the flowered and foliated Corbels, and other varieties of

inverted cones, to stop shafts which are not suffered to descend to the ground. This device prevails in the Piers at the angles of the Crossing, and in the shafts of the lower Arcade of the Apse end; and here even the pilasters are cut off in different ways at some distance from the ground. It is probable, however, that in some instances this mutilation is of comparatively modern date.

The round Arches of the *Crossing* sustain a square divided upwards by a string into two equal portions. Upon the string rest two round-headed perforations, and below are constructed three Arches of the same form, whose supports are low square piers furnished with an impost mould. These constitute the openings upon a narrow passage, taken in the thickness of the wall, on each of the four sides of the square. The central point of the middle Arch is occupied by a shaft of the same height as the square piers, and a similar shaft is inserted in the angles of the square, and from these spring the eight diverging ribs of the vaulting, of Flamboyant section.

A Vestibule or internal Porch precedes the Western extremity of the Church, from which it is separated by a wall pierced with three Archways corresponding to the three doorways of the Façade. Each doorway, semicircular headed, has its two orders, an edge roll and rectangular sub-arch, carried on two shafts with intervening square pier edges, and is covered by a Drip stone whose upper side is ornamented with the saw-tooth mould, the lower being cut into the round billet. Over the middle doorway are disposed two rows, each of two round-headed windows, resting on plain strings, the lower apertures with no mouldings

whatever, the upper having two rectangular-edged continuous members. The elevation terminates in a solid Gable, and a square Tower at the South-West angle, of which the substructure alone is original, the summit exhibiting portions of the 14th and 15th centuries.

The external face of the Clerestory Wall is relieved by an Arcade of 13 round-headed Pannels (depressed surfaces), of which the alternate ones are opened as windows. Under the cornice at the summit formerly extended a range of sculptured Corbels, of which few have survived the lapse of nearly eight centuries. The side-aisle walls are without the Pannels, but the windows are separated by Buttresses composed of a narrow pilaster on the face of a broader one running up into the cornice.

The Transept fronts end in Gables, are made into two equal vertical divisions by a Buttress like the one of the Aisles, and are besides strengthened at the angles by similar supports. An upper and lower window between the Buttresses are the only openings in this part of the edifice.

The convexity of the Apsidal termination exhibits nearly parity of arrangement with the interior as to its perpendicular and horizontal portions, namely, three stories upwards and five vertical divisions. There is a difference, however, in the mode of effecting the latter, very ingeniously contrived to do this, and afford at the same time a Buttress capable of assuring the stability of the construction. A half pillar rises uninterruptedly from the ground to the cornice at the summit of the wall, whilst the pilaster to which it is applied (provided with an Impost Tablet) and the accompanying flanking shafts ascend only to about two-

fifths its own height, at which elevation the shafts receive the roll-mouldings of the Pannels corresponding to the lower tier in the inside: the edges of the pilaster, the concentric Drip of chequer-work over the Pannels. The upper Arcade is omitted; the windows cased in two continuous orders of square-edged members, and covered with similar Drips; and the ground story, plain within, presents between the Buttress-pillars round-arched Panels in couples, formed of attached shafts and roll-moulding. The Cornice, moderately light, has its vertical face ornamented with lines in very low relief, representing a series of intersecting triangles, and rests on a range of sculptured Corbels. The whole is crowned by a lofty semicone with ribbed and plated surface, which is also the covering of the Apsidal projection of the Transepts.

The Abacus of all parts is of the plainest profile; the strings are squares with both upper and lower edges chamfered so as to become semi-hexagonal: the Base, a square stone which the shaft meets by means of a concave slope resembling the Apophyge of Classical Architecture: the Capital, a very simple and common design in Normandy, being with few exceptions little more than a tapered cube with flattened sides, each presenting two imperfectly sketched leaves separated by a modillion, and bent slightly back in a sort of volute under the corners of the Abacus.

EVREUX—*Saint-Taurin.*

THE hands of comparatively modern builders have been very actively employed in effacing from the interior of Saint-Taurin the traces of its remote foundation in the early part of the 11th century. In two of the four great piers of the Crossing and in the vaulting of the Choir we discover marks of the Decorated Style: the windows of the Clerestory of the Nave are subsequent insertions of the Flamboyant period, to which belong too those of the Choir: and the Triforium brings us to the times of the *Renaissance*. The primitive construction is to be recognised only in the Pier-Arches of the North side, these being circular, of two orders of rectangular members with plain chamfered edges: in the piers supporting them (where these have not been disfigured), composed of a cross, each branch carrying at its extremity a pilaster with attached shaft in front, and twelve engaged shafts in the re-entering angles, thus employed—three on each side being given to the arch-mouldings, three in front and towards the aisle to the transverse rib, equally of two orders, and the remaining four to the diagonal *groin* (for this is unconcealed by a rib) of the four-celled vaulting, of which there subsists but one compartment unaltered in the North aisle. A fragment of a wall arcade on the same side, of circular Arches on engaged shafts, and an ornamented semi-hexagonal string above, are to be included also amongst the relics of the Romanesque æra.

The Transepts are divided, as at *Saint-Etienne, Caen, Saint-Georges-de-Boscherville, Cerisy, &c.*, in the direction of their breadth by two round Arches reposing on a central bearing shaft, and half shafts engaged in the side walls: these openings are now closed with masonry. The Apical projection from the East wall of the South Transept, lighted by three deeply-splayed round-topped windows above a plain string, has been converted into the Sacristy of the Church.

If the unfortunate metamorphose of the interior prevents its being viewed with much interest, there is a part of the exterior which will well repay close attention, as a method of ornamenting walls very rare in the northern provinces of France. This is the South Transept front. Made upwards into two stories by a bold semi-cylindrical string, its breadth is divided into two equal parts by a central Buttress of moderate projection, which above the string profiling over it takes the form of a pillar having its base and capped with a low cone. Each angle is strengthened by two similar Buttresses placed cardinally. The ground story is plain: above the string course the space on each side the middle Buttress is ornamented with three round-arched Pannels, separated by half-engaged shafts, the centre one widest, and the lateral ones raised to the same level by stilting the arches. In the former is pierced a window, concentric and nearly of equal proportions; on the surface of the latter are sunk small diagonal squares filled in alternately with pieces of a light-red brick and deep-blue slate. The face of the Arch is ornamented with a broad band of the double chevron, surmounted by dripstones cut into the double round billet and the star moulding. The Capitals are composed in two instances of fantastic beings, the rest of a sort of foliage

with very considerable resemblance to that of the Transitional epoch in other provinces. There is a grace and freedom in the designs of these, well set upon the shafts they crown, a care and delicacy in the execution which, coupled with the number and section of the Abacus mouldings, throw doubt upon an origin so remote as the foundation of the Church, and afford plausible grounds for conjecturing that the Arcade may be an application upon walls of higher antiquity than itself.¹ The flat member of the Abacus displays a variety of enrichment, and in some cases the round of the Base also. The windows of the Apse attached to the East side of the Transept are covered with an ornamental dripstone, which, as well as the semi-hexagonal string on which they rest, runs over the plain Buttresses interposed between the windows.

¹ If the Capitals and Abacuses of the Shafts in the inside of the Sacristy be compared with the same members of the Wall Arcade, the view here taken will obtain confirmation. The heaviness and simplicity of the Abacus, the excessive rudeness of the Capitals, the clumsy adaptation of these to their shafts, form so striking a contrast to the latter as to indicate the interval of their execution to be the period of some half century.

This Church is fortunate in possessing one of the very few Shrines for the preservation of the relics of a Saint, overlooked by revolutionary rapacity at the close of the eighteenth century; an escape which may be regarded as marvellous when the value of its material is considered, this being silver gilt. Its design is that of a small Chapel, whose Architectural features exhibit the influence of the newly-invented Decorated style, as for instance in the arrangement of its Buttresses, their crowning open Turrets and Pinnacles, and the profuse employment of crockets. On one of the ends we read this inscription in characters of the period—"Abbas Gilebertus fecit me fieri," which gives us the means of ascertaining its date. The authors of the *Gallia Christiana* inform us that this abbot was named in 1240, and died in 1255, in which latter year, John II., 41st Bishop of the diocese, at the donor's request, solemnly deposited the relics of Saint-Taurin in the shrine. "*Johannes II. corpora Sancti Taurini et Sancti Landulfi in Capsis argenteis deposuit ad preces Gilleberti Abbatis, an. 1255.*"—*Gall. Chris.*, vol. xi. col. 586.

MONTIVILLIERS—(*near Havre*).

OF the interior of this Church little need be said, the North side alone retaining its original features, and these marked with no peculiarity. The Capitals of the single vaulting pillars springing along the face of the Piers for the support of the transverse ribs of the central Aisle are composed entirely of grimacing masks, monstrous beings, human heads, &c. The Transepts present us with an instance of the transverse rib enriched with the zigzag and counter-zigzag, which on one side are continued along the wall quite down to the ground.

The exterior of the semicircular Apse, though disfigured by the insertion of later windows, is so evident an imitation of the corresponding portion of *Saint-Nicolas, Caen*, that a description of it would be but a repetition of the terms employed in speaking of that edifice. The central tower over the crossing, two stages in height above the roof, exhibits the details common to all the Romanesque Towers of the province. The one at the South corner of the West front is remarkable for some variations which it is well to notice. Of its four stages, the ground-story is occupied by a round-headed, unornamented doorway, above which is pierced a circular light: the second is relieved on each face by a series of sunk pannels, the wall strip between having an impost moulding: the third presents a triplet of pannels (the central one elevated above the lateral ones), separated by coupled half-pillars with plain cone capitals, supporting a single roll-formed member; the Belfry stage alone is pierced in each side with two

lights, with two orders of roll mouldings, each carried on its shaft, with intervening square edges. A light cornice supported on small plain modillions finishes this portion of the elevation. At the South-west angle rises a circular staircase Buttress, covered by a conical pyramid. The Tower is surmounted by an octagon spire, ribbed at the angles, and traversed at equal intervals from the base to the summit with broad bands of a sort of fish-scale ornament with pointed termination. A solid unpierced octagon Turret, covered with a pyramid of the same form, stands at each angle of the square portion; and a somewhat elongated round-headed dormer light, crowned with a triangular Gable, projects from the base of the alternate faces of the spire. An opinion which has received very general assent admits of no other original covering of Romanesque Towers than the low square pyramid, a pack-saddle roof, or a flat platform, attributing to the architects of the first Pointed style the merit of the invention of the Spire. A very close comparison of the Spire of Montivilliers with the square portion will discover no appearances favourable to this supposition; and at a subsequent stage of our inquiries we shall meet with an example of a Spire and corner Turrets so manifestly contemporaneous with the substruction as to place beyond all doubt the incorrectness of this assumption. Besides, we can scarcely refuse to admit, if the Spire of Montivilliers were really suggested by the sight of one raised after the appearance of the Pointed style, that in the adoption of one or more of the characteristics of its prototype (for instance, the pointing of the heads of the dormer lights) we should be enabled to recognise more clearly the presumed imitation.

NEAR ROUEN—*Chapel of Saint Julien.*

THIS very elegant little structure consists of an undivided rectangle terminated to the East in a semi-circular Apse. A string course circulating round the entire edifice divides the walls horizontally into two portions; in the upper are opened the windows, round-headed apertures without mouldings: below the string, the wall is ornamented with a continued suite of Pannels, round-headed, separated by single half-pillars, and exhibiting in their archivolts the double zigzag ornament. The Apse end is covered with a semidome; the compartment which intervenes between this and the more westerly portion, comprising two windows on each side, is vaulted with a six-celled roof. The transverse ribs bounding each end of this compartment, as well as the rib interposed between the diagonals, form an arc greater than a semicircle, by the addition of straight lines drawn from the ends of the semicircle perpendicular to its diameter.

The square Abacus of the vaulting pillars, of the shafts of the wall arcade, offers a number and section of mouldings never found united (except in this instance) with otherwise pure Romanesque detail. The Capitals are for the most part composed of foliage, very carefully worked, and manifest a marked progress in the art of sculpture.

The circular West door, unornamented, has its three orders of roll mouldings sustained on as many shafts.

The windows are destitute of mouldings, without as within, and are surmounted by plain dripstones continued along the wall from Buttress to Buttress. These, square, and of the usual slight projection, run up to the Cornice, under which extends a range of corbels, mostly formed of small human heads.

SECTION II.

FONTEVRAULT.

THE presence of a very obscurely pointed Arch appears at first sight the only claim the Church of Fontevrault possesses to a place in this branch of the chronological classification of our subject, for the details, as the section of the Abacus, the treatment of the Capital, remain true to purely Romanesque forms. On looking further, however, it does not appear impossible to discover symptoms of that indisposition of men's minds to remain satisfied with a servile imitation of the works of their predecessors, which manifests itself on the eve of every great revolution in the arts, and which, too timid to venture on a total subversion of forms respectable from their antiquity, seeks novelty in a new combination of them. Allusion is here made to the altered position assigned to the Arcades of pannels on the surface of walls.

The semicircular termination of the Choir is formed by ten mono-cylindrical pillars, slender and graceful in proportion, sustaining diminutive square-edged arches, unequal in span, and having the summit so obtusely pointed as almost to escape detection. These support a semi-cylindrical portion of wall, whose surface is ornamented by an arcade of round-headed Pannels on shafts. From the Apse radiate five semicircular Chapels. The four Arches at the Crossing,

obtusely pointed, carry a low square Tower, whose openings manifest the same change in the form of the Arch. The external circumference of the Chapels is spaced by Buttresses (rising from the ground to the Cornice), resembling, in all respects, the Early Romanesque ones. Here, too, we remark that the customary range of pannels on shafts is placed *above* the summit of the windows, whilst the wall beneath is plain. The Cornice is supported by sculptured Corbels, in which we discover neither the fertility of imagination in the design nor the extreme delicacy of execution conspicuous in edifices of nearly contemporaneous date with Fontevrault.¹

¹ This building has undergone a melancholy transformation, being now used as a *Maison Centrale*, or House of Correction. It can only be viewed by a special order of the Minister of the Interior, with which the traveller must take care to provide himself before leaving Paris : and even this authorization will not procure him admittance into the ancient Nave of the Church.

ANGOULÊME.

THE interior of the Cathedral has at various periods undergone modifications so essentially destructive of its original character as not to be worth much description. We shall content ourselves by directing attention to the Pointed Pier Arches and Transverse Ribs of the same form, above which rise the three hemispherical domes composing the roof of the centre Aisle.

The West front presents a very remarkable example of that profuse employment of statuary as a means of external decoration which constitutes a prominent feature of the Transitional epoch. Its entire breadth and height are divided by a gigantic Arcade of five arches on shafts, each in its turn broken into an infinity of minute niches, medallions, and pannels, occupied by small full-length figures—the Virgin, the Apostles, the first Preachers of Christianity in the province, &c., and by groups representing events recorded in the Sacred Writings, which it is not our present purpose to describe. All the forms are circular, but in addition to the mass of statuary with which this façade is loaded, the strings of projecting open-worked foliage which mark the horizontal divisions and circulate around the principal shafts—the flat bands or friezes composed of small figures, some engaged in the chace, others in combat, which occur at intervals—the peculiar character of the foliage of the capitals establish for it a relationship to the group of edifices comprised in this section, which will be at once recognized by an eye but moderately practised in the investigation of architectural subjects.

CHARTRES—*Saint André*.

THIS church, desecrated by its conversion into a military storehouse, reveals several features of clear Transitional character. Its area is divided into three aisles by two rows of massive columnar piers, surmounted by obtusely-pointed arches of a single rectangular order. The compartments of four-celled groining, of which the roof of the side aisles consists, are bounded by transverse ribs of the same form as the pier-arch. In the West front we remark the suppression of the doorways corresponding to the lateral aisles; these archways being unpierced, and so constituting simple pannels—a peculiarity common to a great number of Transition churches, in which these flanking pannels become the field for a display of characteristic enrichments. The centre doorway is composed of two orders of semicircular arches, of which one displays the double chevron moulding, resting on as many shafts in the sides, whose capitals consist of a lower row of leaves and small human heads above: the hollow chamfer of the square abacus, and the astragal, or necking of the shafts, are variously sculptured. A narrow band of the single zig-zag surrounds the door archway, and is prolonged down the sides to the ground. A light stringcourse above a range of small, grotesquely carved corbels, supports three pointed windows, of which the centre one is higher and wider than the others. To the face of the wall strips between, and outside the external windows, are applied single attached shafts, which carry a roll moulding concentric with the curvature of the window-arch. The rest of this façade is the work of later times.

CHARTRES—*The Cathedral.*

THE splendid West front of the Cathedral of Chartres—with the exception of the spire of the north Tower, and some slight additions to be remarked in the gable—has been fortunate in preserving its pristine character. The archways of the three entrances in the ground story are made up of obtusely-pointed concentric receding orders of statuary and canopies (three in the centre one, two in each of the lateral ones) and an equal number of shafts in the sides, between and behind which is inserted a second row of shafts of less dimensions, in which arrangement we discover the germ of the small arcades with which, in the succeeding style, the architects relieved the naked splays of the doorway openings. The principal supports, instead of capitals, are crowned by diminutive human figures, protected by canopies slightly projecting beneath the abacus: in front of them are engrafted, so to speak, full-length statues of kings, queens, martyrs, saints, and bishops, with a canopy over the head of each, and a sculptured corbel at the feet: the portion below to the base of these, and the entire surface of the intermediate shafts, being overlaid with a tissue of the richest ornaments, whose endless variety—a source of infinite pleasure to the eye—opposes an invincible obstacle to an intelligible verbal description. The abacus, a square with the lower side hollow chamfered, is still sufficiently distinguished from the earlier Romanesque one, by having the upper member considerably diminished in thickness and the lower one proportionably

deeper. The base, a hollow between two rounds, rests upon a square plinth, enriched with vertical flutes, as are the plinths of the lateral doorways in the west façade of the cathedral, *Rouen*. The doorway, properly speaking, is bounded by a horizontal transom, the space between this and the arch being occupied by groups of sculpture displaying subjects to be found in nearly all the churches of the period of which we treat. In the tympanum of the central doorway is figured our Saviour in an oval-shaped medallion (the *vesica piscis* of the English, the *auréole* of the French antiquaries); the head encircled by the crucial nimbus, the feet resting upon a *scabellum*; the left hand holding the book of the seven seals, the right raised in the attitude of benediction; and surrounded by the symbols of the Evangelists—the lion, the eagle, the ox, and the angel. In the tympanum of the *South* doorway are representations of the Infant Jesus seated on the knees of the Virgin, adored by an angel on each side, who holds an encensoir: of the Annunciation: the Presentation in the Temple, and some other events in the Virgin's life: in that of the *North* doorway, our Saviour accompanied by two angels, and below, the four angels mentioned in the 7th chapter of the Revelation. Above the doorways extends a light string with carved corbels beneath, on which rests a triplet of windows, whose central one has greater breadth and height than the side ones. These terminate in a point so little sensible as really to excite some doubt of its existence, at least when viewed from the interior of the church. The middle window has two shafts, with intervening square pier edges, which carry the two orders of roll mouldings; the lateral ones, one shaft and one

roll; and the mode of placing these members about the windows, though by no means taking its rise in the building under consideration, suggests a remark which, made once for all, may save us the necessity of some troublesome repetition. The shafts in the instance before us, and the rolls they carry, are placed *WITHIN* the aperture which constitutes the sides and the summit of the window archway, instead of being applied on the *external* face of the wall, so as to form a mere decoration of this, without any necessary reference to the windows. And this is a distinction important to be noticed, because it is manifestly a step towards the system employed in the fully developed Pointed style, antecedently to which the wall has the principal share in the formation of the sides of apertures, for it is in its substance that are cut the nooks or recesses occupied by the shafts; whilst in the Decorated style the sides of openings constitute mere planes or surfaces destined to receive a suite of delicate mouldings, by which they shall be completely concealed from the eye. A detached circular window, one of the largest and most remarkable of its kind, occupies the centre of the third stage of this façade. A cornice, surmounted by an open parapet of small trefoil-headed arches on shafts,¹ finishes this part of the elevation, above which rises a high-pitched triangular gable, whose projecting group of statuary and enrichments are the work of Flamboyant architects.

The flanking towers of this front present a singular

¹ No other example has been discovered of a pierced parapet in buildings of a corresponding character with the west front of *Chartres*, and the design of the one described in the text being of constant occurrence in the Early-Pointed style, there appear sufficient grounds to consider it a subsequent addition.

mixture of circular and pointed forms. Their disengaged sides are divided vertically into two equal parts by a buttress ending under the second string-course in very long plated set-offs. On each side the buttress, in the ground story of the North Tower, is a Pointed Pannel, in the lower part of which is pierced a round-headed opening to admit light; whilst in the opposite tower these pannels are semicircular. In the second stage of the North tower the pannels are Pointed: in the corresponding story of the South one, over a Pointed pannel below are introduced two of circular form above, so that the shaft between the latter has its base upon the apex of the former. In the belfry story of both towers the lights are Pointed at the summit. To the square part of the South tower succeeds a solid octagon, divided into two equal parts upwards by a string, crowned by a cornice, and strengthened at the angles by an attached shaft. The octagon serves as a basement, from which rises a spire with as many sides, ribbed at the angles and surrounded by bands of a rounded scale ornament. From the ribs project, at equal intervals, three or four monstrous heads. At the corners of the tower stand heavy square turrets covered by solid four-sided pyramids and unpierced, except in the front face, which exhibits a Pointed opening—differing essentially, it will be remarked, from the light, open, shafted turrets of the early French style.

The strings and cornices of the towers are light; all rest on ranges of grotesque corbels; the pannels are formed of roll mouldings and shafts; the openings have one roll and shaft in the ground story, two in the second, and three in the upper stage, all placed *within the aper-*

ture: the dog-tooth ornament is profusely used for the decoration of the abacus, and generally occupies a hollow moulding wherever this occurs. The treatment of the capitals will repay a minute examination; since, independently of their beauty of design and careful execution, they are admirably calculated to illustrate what no description can render clear—the progress of sculpture in the first half of the twelfth century, and to mark their own intermediate position between the Early Romanesque ones and those of the Early French style.

In pointing out the two compartments which precede the nave and aisles as a vestibule, and the Chapels in the ground story of the Towers, we shall complete our notice of the Transitional portion of the Cathedral of Chartres.

CHARTRES—*Saint Père, or Saint Pierre.*

THIS Church is one of the many proofs which might be cited of the reserve with which it is necessary to receive the relations of the *total* destruction of edifices with which the older Chronicles abound: for, if architectural indications be of any value, a portion of St. Père most undoubtedly escaped the successive conflagrations which ravaged the city of Chartres in 1134 and 1178. The pier-arches of the semicircular apse, narrow stilted, obtuse headed, of two orders, the first an edge roll, the second a plain chamfer, rest upon what in their original form were single bearing shafts, surmounted by heavy capitals, which are little more than tapered blocks, and square abacus of the simplest Romanesque description. The pier arches of the intermediate compartment, pointed also at the summit, and composed of similar members, are sustained upon piers, whose primitive plan, though rendered somewhat obscure by the mutilations they have undergone, appears to have represented the usual square pier with attached half pillars in the sides. The vaulting shafts in front are evidently later substitutions. A portion of the vaulting of the aisle will be viewed with great interest, as being a genuine specimen of the Transitional epoch, in which the diagonal ribs still retain the circular form, whilst the transverse ones follow the change introduced in the pier arches. The diagonal rib is a square with chamfered edges. From the transept to the western entrance this Church belongs to the Early Pointed æra, whilst the upper stories of the eastern part manifest a Decorated character.

ANGERS—*Hospital and Chapel of St. Jean.*

THOUGH the destination of the first named of these buildings be not of a strictly ecclesiastical nature, its contemporaneous foundation and close connection with the latter, as well as its striking analogy to a large class of edifices whose examination we approach for the first time, will, no doubt, be deemed sufficient reasons for its introduction in this place.

Two parallel ranges, each of seven bearing-shafts, divide the hall (*Salle des Malades*) into three alleys of nearly equal height and width: attached shafts along the side walls and at the ends completing the requisite number of supports for the vault. The abacus, square in plan, is composed of a flat vertical faced member, and a cylindrical tore separated by a moderately deep scotia: the capital, formed of two rows of plain leaves, terminating in outcurling tufts which bear some resemblance to the capitals of the succeeding style; the base, of two rounds and a hollow, on a square plinth, with sprigs of foliage at the angles. The arches running parallel to the longitudinal axis of the room, those at right angles in the direction of the breadth, and the ribs applied at the intersection of the vault of the lateral alley with the wall, divide the whole roof into parallelograms, each covered with a vault of eight cells produced by the intersection of the *groins* springing from the four angles of the space, and the *ridges* proceeding from the point of the longitudinal, transverse, and wall ribs respectively, to the common centre. But, the point

of intersection of these groins and ribs being very considerably higher than the apices of the arches bounding each compartment, it follows that the continuous horizontal ridge line is destroyed, and we have in its place a succession of curved lines, rising from the summit of one transverse rib thence to fall to the crown of the succeeding one, whilst across the apartment too the ridges have a similar inclination, alternately to the right and the left. Seen from the floor, each compartment has much the appearance of a ribbed hemispherical dome, though of course nothing can be more unlike in construction. Starting from the north, this peculiar roof is first met with in the old province of Maine; continued thence throughout Touraine, Anjou, and Poitou, beyond whose limits southwards it appears not to have penetrated. It forms a very conspicuous feature of Transition edifices in the region comprised in the provinces just named, and is never found in churches of uniform Early Pointed character.

The hall is lighted by the windows opened in the external side walls; these, round-headed perforations, with a deep interior splay, rest upon an uninterrupted string course, formed by the prolongation of the mouldings of the abacus of the vaulting pillars. The section of all the ribs and arches is uniform: an extremely slender roll in front, with small square fillet-edge and hollow towards the roof. All are furnished with a small base at the lower end, which rests upon the abacus.

The circular door archway is composed of three equal concentric rolls resting on the same number of attached pillars on each side, set in rectangular recesses, whose salient angles are carried off by hollow

chamfers. The abacus, square and very heavy, surmounts a capital of foliage, which, as well as the necking of the pillars, is continued over the sides and face of the intervening piers.

The Chapel is divided by two bearing shafts, which, with the responds on the walls, support three arches, unequal in span, of which the centre one is circular at the summit and very much stilted, in order to raise it to the same height as the obtusely pointed one on each side. The irregularity of the plan of this Chapel gives rise to a very singular combination of vaulting, its roof being divided into four compartments, of which two present the eight-celled domical system of the Hall: one is composed of seven cells, the remaining one being so oddly constructed as to be made intelligible only by a diagram.

The windows offer a singular example of the struggle between circular and pointed forms. We have a long, narrow, graceful, round-headed one, pierced in the centre of an arcade of three arches of the same shape, formed by a single roll and shafts well detached from the wall, and the middle one elevated above the side ones by the addition of vertical props: others, preserving the round form, have two rolls and two shafts *inserted within the window aperture*: a third has an obtusely pointed head, with three rolls and shafts similarly disposed: and, finally, a window (now closed) has its arch formed about an acute-angled triangle. The accessories of these windows, as the base, capital, abacus, &c., scarcely permit us to doubt of their coeval date; their variety of form appearing to result purely from the caprice of the architect.

The section of the abacus of the bearing shafts, of the

ribs which cover the groins and ridges of the roof, the base, are all repetitions of the same members in the Hall. At the point of intersection, whence diverge the cells of the vault, are applied beautiful bosses, on one of which is sculptured the Pascal Lamb.

Nothing can be more exquisite than the details of this Chapel; the slenderness of the rolls, and the design and execution of the capitals of the shafts placed about the windows and pannels, the foliage in the hollow member of the abacus, impart to it a grace and elegance which are not surpassed in the best examples of the Early French style.

The description given of the doorway of the Hall, with slight variations, becomes equally applicable to the entrance of the Chapel. The orders of the archway are increased by an additional roll; the shafts *stand clear* of the intervening pier edges, and the hollow chamfer of these is occupied by an attached slender circular fillet.

ANGERS—*Saint Serge.*

THE resemblance between the Eastern part of this edifice and the Hospital in the same city—apparent in every member and detail—makes it impossible to doubt that the one was built in imitation of the other. The area constituting the choir is formed into three aisles by two ranks, each of three bearing shafts (1 foot in diameter and 30 in height), which, with the pillars attached along the sides and at the ends, sustain Pointed arches in the longitudinal and transverse direction, dividing the roof into twelve compartments, each covered with the eight-celled domical vault before described. In addition to the sculptured bosses at the point of intersection of the ridge and groin-ribs, there are small human heads, and angels with expanded wings, of marvellous delicacy of execution, at the vertices of the longitudinal and transverse arches. The abacus of the bearing-shafts, alike in its profile, differs only in plan from that observed in the Hall: it is here octagonal: the capitals of five of the bearing shafts are nearly, if not quite identical: the sixth is composed of serrated leaves: the Bases are elevated on tall octangular plinths.

An oblong Chapel to the North and South of the choir, and a square one behind it, terminating in a flat wall, claim especial attention as an exhibition of a similar system of vaulting, varied only by a beautiful and ingenious accommodation to the two windows at the extremity. These are universally small, round-headed,

deeply splayed apertures, placed in shafted, roll-formed pannels, of the same form in the ends, and obtusely pointed along the sides of the chapels.¹

There occur in this building certain singularities of construction, which, however, are rather curiosities for personal examination than subjects for description, such caprices going no way in the formation of any architectural style. It may suffice to select the following peculiarities:—Of the five Archways pierced in the Eastern wall of the Transept, as communications with the divisions of the Choir and the lateral chapels, no two are alike in width or height. The two which give access from the chapel on the South side are not placed opposite to the two on the North side: neither do the latter spring from the same level, nor rise to the same elevation, one of them being so oddly constructed, that the vertex of the Arch does not correspond with the middle of the opening. Notwithstanding these irregularities, the Transitional character is well marked in the section of the arch-mouldings; in the capitals of the piers, massive parallelograms with slender shafts in recesses at the angles; in the abacus, square, with very deep hollow chamfer, filled in with foliage interspersed with figures, all remarkable for the same exquisite workmanship conspicuous in the Chapel of the Hospital.

The Transept fronts display large circular windows. The decoration of the capitals of their radiating shafts is as clearly characterised as the rest of the detail in the Eastern part of Saint Serge.

¹ It must be well understood that these rolls have a reference to the vaulting, being in fact the members which cover the intersection of wall and vault.

ANGERS — *La Trinité.*

THIS church, of equally indisputable Transition character with the preceding buildings, though its date be unknown, consists of a single spacious aisle to the west of the transept, bordered by seven contiguous apses, semicircular in plan, but terminating in a point at the summit. These in the interior are just deep enough to admit of placing an altar, but their projection is not visible on the outside. Their archway is composed of two orders: the first rectangular, and resting on an attached half-pillar; the second, a rich ornamented band, continued down the sides to the floor without interruption. Of the inexhaustible variety of design and consummate delicacy of execution of this singular decoration, words are totally inadequate to convey the remotest idea. In some instances, the foliage pendent from the edge of the opening, appears the prototype of the graceful fringes of the last æra of Pointed architecture. The windows opened in the back of these recesses, round-headed and narrow, are equally made up of two members: the exterior one, square edged on attached shafts; the internal one, continuous and richly sculptured. Above the apses extends a plain string-course, upon which descend the windows that admit the light to this portion of the edifice. These, circular at the summit and very much elongated, have their two orders, a rectangular member and roll moulding, borne each on its shaft, inserted in the square-edged nooks at the sides. Each compartment of the wall includes two of these win-

dows, and is covered with a domical roof (there are four of these), constructed like those previously described of eight cells, but presenting in the distribution of the supports of the ridge and groin-ribs a different arrangement, rendered necessary by the presence of the clerestory windows, which it will be remembered do not exist in the examples before cited. Between the apses are applied to the wall vaulting pillars *in couples*, alternately appropriated to the transverse groin-rib and the diagonals (for they carry both), and to the central rib interposed between the two diagonal ribs. The principal ones, or those which support the transverse ribs, have a square abacus common to the two, rise to about half the height of the clerestory windows, and are furnished with a projecting corbel (a mere repetition of the abacus mouldings), on which rests one end of the Pointed wall rib above the window. The intermediate coupled pillars, each with its independent abacus, reach to the level of the spring of the window arch; and in addition to the central transverse rib, carry the other end of the wall rib. Nor does the singularity of this roof end here: we observe a graduated declension in height from the west to the transept. Thus, in the first compartment the roof rises 80 French feet above the floor; the second reaches but 75 feet; the third attains 70 feet; whilst the one contiguous to the transept has an elevation of 65 feet only. Further, the ridge rib at the summit is continued over the face of the transverse rib, whose point it just fills up.

The four arches, above which rises the central tower, are obtusely-pointed, square-edged openings.

The chancel of the church appears certainly to be of a date anterior to the Western aisle. It has its three

aisles, each terminating eastwards in a semicircular apse; and though the floor be raised several feet above the level of the transept, its roof is even still lower than that of the compartment preceding the transept. The windows, round headed, of two orders of roll mouldings on shafts in the sides, are narrow and elongated to a degree of which few examples occur in buildings erected during the Early Romanesque period.

A word upon the treatment of the capitals and the interior decoration is necessary to complete our notice of this very remarkable building. Of the attached pillars, supporting the first order of the apses of the Western aisle, the majority of the capitals (fourteen of the entire number) are composed of chimerical creations, fabulous animals, frightful demons, and grinning monsters; those of the window shafts, with one exception, of a sort of fantastic foliage; of the vaulting pillars, of plain leaves, whose arrangement has some analogy to that of the Corinthian. Of the four piers at the angles of the crossing, the North and South-west have capitals of plain leaves; the remaining two of grimacing heads.

The transverse rib is a square flat member, with edge rolls; the ridge and groin ribs, both of the western aisle and the choir, offer a section very characteristic of Transition work, namely, a central tore flanked by a smaller parallel one, so as to represent on the plan a trefoil with unequal rounded foils. This is never found in Early French buildings.

ANGERS—*The Cathedral.*

THE Church of *Saint Maurice*, assuredly one of the most graceful conceptions to which the twelfth century has given birth, represents in plan a Latin Cross terminated to the East in a semicircular Apse. The circumscribing walls of the undivided Aisle, from the West to the Transversal branch, comprise three vertical divisions made by piers thus composed:—a shaft of larger diameter in front of a pilaster, and two smaller ones on each side inserted in square nooks: the former appropriated to the support of the pointed Transverse rib, the latter serving for the diagonal and wall ribs. At the summit of each of these compartments are opened coupled, round-headed windows of very elegant proportions, of two orders; the first a roll, the second a rectangular-edged member, resting on the same number of attached shafts in square recesses. At the foot of these extends a prominent string or cornice, supported by sculptured corbels, below which an immense roll-formed, pointed-arched Pannel, taking its rise from a Base on the floor, occupies the entire space between the pairs of vaulting Piers: an unusual disposition, which appears to have been suggested by the desire of affording additional solidity to this part of the edifice. The Aisle is vaulted with a succession of the eight-celled Domical roofs, as at Saint Serge and the Hospital: the only difference residing in the section of the transverse and diagonal ribs, which are square members with small

edge rolls, bordered by bands of the zigzag in the first-named rib, the diagonals being enriched with a series of four-leaved inverted flowers between the rolls, which are themselves edged with parallel strings of the dog-tooth ornament.

On passing to the Choir we discover features which establish a wide difference of origin, and call for a distinct classification in any system which pretends to an exact discrimination of architectural styles. The lower part of the walls is ornamented with an arcade of Pannels, separated by slender attached shafts: on the Abacus of these rests another shaft of much smaller diameter, whose capital enters into the range of Corbels which support the string above. The first of these Pannels on each side the *Intermediate compartment* is circular-headed, the two succeeding ones obtusely pointed, whilst those of the Apsidal termination have their summits described about an acute-angled triangle. Again, the windows of the *Intermediate compartment* are circular-headed ones in couples, like those West of the Transept. But if here, as in the nave, the juxtaposition of round and pointed forms attests the still wavering and indecisive practice proper to an era of Transition, the windows of the Apse end, on the other hand, are manifestly to be attributed to the Early French style, and that not its first period, for besides that they are of two lights with an empty circle between their heads and the external aperture, there is a striking grace in the curve of the Arches and a lightness of contour in the mouldings which the Early Pointed, far from attaining at its outset, does not always possess even at a more advanced stage of its existence.

The Transepts, though known to have been built after

the invention of the Early French style (they date between 1225 and 1240), partake so much of the Transitional character of the rest of the edifice,—probably introduced for the sake of accommodation,—that they may, without much impropriety, be described here. The sides and the ends are divided in height into two parts by an identical string, sustained by Corbels: in the Wall Arcade below, the form and disposition of the Pannels of the circular Eastern extremity are imitated: the twin windows opened above, on the sides, differ only from those of the Western portion in taking an obtuse point at the summit; whilst in the South and North fronts occur large wheel windows formed of a number of small diverging shafts united by rounded trefoil arches. The Capitals of the shafts are conformable to the Early Pointed type; and indeed the diameter alone of these Circles is sufficient to indicate the epoch to which they belong.

Over the Crossing and above each branch of the Transept and the *Intermediate compartment* rises an eight-celled Domical vault, whose diagonal and ridge ribs both present the section of the Hospital and Saint Serge. The Apse is covered by cells diverging from each window, forming deep groins by their intersection, to which are applied slender rolls springing from shafts which stand between the windows.

No one whose attention has been directed even cursorily to the examination of the monuments of this Transitional epoch in the central provinces of France can have failed to recognise as a property which goes quite as far towards their formation as the mere presence of the Pointed Arch, the peculiar nature of the decorative designs, and the immense progress in the

art of Sculpture displayed in their execution. Saint Maurice, far from constituting an exception to this universal rule, may be adduced as combining these qualities in a very eminent degree. The Capital, one of the most distinctive, and, at the same time, most beautiful characteristics, is so far modelled upon the Corinthian, that it is composed of a graceful circular Bell enveloped by two rows of leaves with serrated edges, from the heart of which issue slender stems twisted into volutes at the corners of the Abacus, and in the middle of each of its sides. This composition, worked out with extraordinary care and delicacy, became so great a favourite as to be introduced with scarcely any perceptible difference in all the buildings under consideration. In the four large Piers at the angles of the *Crossing*, where the Capital is somewhat shorter, and the Abacus itself enriched with flowered bands, small heads, some mitred, some wearing a crown, and cherubs with expanded wings, are nestled in the leaves. The Astragal, too, comes in for its share of ornament. In the Corbels used for the support of the strings, notwithstanding their great number, the ingenuity of the sculptor has avoided a repetition of the same design, and lavished all the resources of his art. We remark, too, a very free use of the dog-tooth and zigzag patterns, which, not confined to the vaulting ribs, appear on the vertical-faced member of some of the strings, round the exterior edge of the roll of the Pannels of the Nave, in the same situation in the windows, and on the Abacus.

Although the general effect of the West front be somewhat impaired by certain *Italianized* additions of the sixteenth century, and the detestable restorations of

a very recent date, the system of Architecture in favour at the period of its construction is well characterized in the original portions, and shines forth with peculiar lustre in its magnificent Portal. Between the two square Towers which flank the angles are opened the only window of the Façade and the single Doorway in the ground story, this suppression of the lateral entrances presenting itself so frequently as to constitute one of the peculiarities of Transitional edifices, where their situation is occupied by Pannels of equal dimensions, which are made subservient to the enriched aspect of the Façade.¹ The Window archway, wide and obtusely pointed, composed of three concentric rolls borne on as many attached shafts, is flanked by a Pannel in which the same form is preserved. The mixture of pointed and circular arches in the Arcades of Pannels on the sides of the Towers, the treatment of the Capitals of the shafts, and the details are quite consistent with the general character of the edifice. The triangular Gable, which, according to almost universal usage, may be supposed to have terminated the centre compartment, was removed and replaced in 1540 by a horizontal line of full-length statues covered by tall canopies connecting the Towers. The spire of the South-west one is an insignificant example of the same era; the summit of the other being a flat platform.

The Door Archway has four shafts attached in the re-entering angles of successively retiring squares, and supporting as many pointed concentric orders of statuary, the first and second consisting of a suite of personages

¹ This disposition, by no means confined to buildings of the plan of *Saint Maurice*, exists in a great number of three-aisled Churches dating from the Transitional epoch.

seated on a sort of throne, wearing crowns on the head, holding in one hand a musical instrument, in the other a small phial, which, united with the subject in the tympanum, represent the Vision of the Evangelist recorded in the Apocalypse:¹ the two lower orders consisting of angels with expanded wings. These lines of sculpture are separated by two narrow bands of the tooth ornament, worked nearly as we find it in English buildings, and two of an inverted four-petalled flower, which, by means of cutting away the adjacent surface, may easily be imagined to have passed into the former. The centre of the Tympanum displays a bas-relief depicting our Saviour in an elliptical shaped medallion, the head surrounded by the Nimbus bearing the Greek cross, one hand raised in the attitude of benediction, the other resting upon a book unfolded on the knees, and attended by the winged lion, ox, eagle, and angel, symbolical attributes of the Evangelists. Amongst the statues of kings, queens, martyrs, prophets, &c., in front of the shafts, may be recognized Aaron by his rod, Moses by the tables of the law, &c. The feet of these repose on richly sculptured *scabella*, which in their turn rest upon the projecting ledge or cornice of a continued sub-basement, supported by small attached shafts which descend to the ground. Some of the figures in the arch mouldings are protected by canopies formed by the conjunction of three trefoil arches (circular foils) surmounted by a little architectural design, as a shrine, a temple, a chapel, or a castellated building. The upper member of the square Abacus is enriched with scrolls of foliage: the decoration of the capitals analo-

¹ Vide Revelation, cap. 5, v. 8.

gous to the designs of the interior, as well as the sculptures of the necking, are extended over the side and face of the intervening rectangular portions. The robes of the statues are covered with a profusion of embroidery and jewels, which still retain traces of the gilding and colouring, in the application of which the architect sought the means of enhancing the splendour of his conceptions. The Doorway aperture is at present circumscribed by a segmental circular arch, constructed below a horizontal transom, which there are some reasons for thinking formed the original disposition.

The Buttresses, like the majority of those of the Transitional era, are masses of masonry of very slight projection, without breaks, and totally unornamented; and the parapet is but a solid portion of wall of moderate height—another constant feature of this period, at which the beauty of a pierced parapet appears not to have been conceived. The circular-headed windows have no shafts, but a continuous roll moulding edged with a string of the dog-tooth ornament; the pointed ones are accompanied by shafts and rolls as in the interior.

POITIERS—*The Cathedral.*

IN this splendid monument we find united nearly all the peculiar features of Transitional Churches in the central provinces of France. Though some discrepancies of style result from later insertions, it is upon the whole of so uniform a character that it would be difficult to fix upon an example better calculated to illustrate that brilliant architectural period constituting the link between the unmixed Romanesque style at the one extremity, and the confirmed Early Pointed at the other. Its plan consists of a central and lateral aisles, of equal longitudinal extension, with transepts to the North and South; but we notice the suppression of the usual Apical terminations eastwards, though the effect of these be in some measure obtained by a shallow semicircular niche at the end of each division, occupying only the thickness of the wall, and so not to be discovered on the outside. On the Eastern side of each Transept the same construction is repeated. The elevation of the central Aisle presents but one story, the light being derived from the windows in the side aisles and at the ends. The external wall is divided horizontally throughout the whole extent of the building by a string-course on sculptured Corbels, above which occur the windows, and below, an arcade of Pannels formed of semicircular Arches on single attached pillars, on whose Abacus rests the Base of a slender shaft rising to the string-course, as in the Eastern portion of

Saint Maurice, Angers. In each niche at the extremity of the aisles is pierced a long round-arched window (of two orders, on shafts in recesses, the internal one a square-edged member, the external one a roll-moulding) flanked by a Pannel of the same form. In the recess on the East wall of the Transepts, the window is pointed at the summit, but the accompanying Pannels retain the semicircular shape. The windows opened in the side-aisle walls are disposed *in couples*, round-arched from the Transepts to the East, and in the North and South fronts: thence to the Western entrance, obtusely pointed. These are recessed back over the internal face of the wall, and so leave a narrow passage, affording a free circulation around the edifice.¹ The Balustrade is a modern addition of most incongruous character. The Church is uniformly vaulted with eight-celled domical compartments, whose ridge and groin-ribs present the section of Saint Serge and the Hospital, Angers, from the West to the Transepts inclusively, and thence to the Eastern extremity the trefoil-formed rib of La Trinité, Angers. There are sculptured Bosses at the point of intersection, and angels and small heads at the apices of pier-arch and transverse ribs. These, of two orders of square-edged members, the first having an edge-roll in a square recess, the second a shallow concave moulding on each side of the roll, are sustained on piers of cruciform plan, with attached pillar on the four faces, and one of smaller dimensions in the four re-entering angles. The

¹ By piercing with a square-headed trefoil opening the transverse strip of wall between the windows, to whose front are attached the vaulting pillars of the Aisle.

Abacus, square, is composed of the same mouldings as this member in the Western aisle of St. Maurice.

It will be remembered that more than two centuries elapsed before the completion of the Cathedral of Poitiers. No surprise, then, will be excited, that notwithstanding the general character of the earlier portion be preserved throughout, indications of this slow progress may be discovered in the presence of some slight modification in the detail, imitated from the successive styles which reigned during this long period. For instance, the Base in the Eastern part of the Church consists of the usual hollow between two rounds on a low octagonal vertical-faced plinth: in the two piers contiguous to the Transepts, the upper round becomes an ogee moulding, and the same form is introduced in the square plinth: whilst the Bases of the remaining piers, with their Capitals, obviously belong to the Decorated style. Such variations render it probable that these parts being left in the state of uncut blocks, (a circumstance of very common occurrence,) received their definitive form at the same time that the Decorated windows were substituted for the original ones.

The Capitals of the Piers of the Eastern portion are not to be distinguished from the one we have described in speaking of the Cathedral of Angers; whilst in those from the Transept to the West end, we perceive, as might be expected, some tendency to that peculiar stiff arrangement of foliage which we are accustomed to regard as characteristic of the Early French style. In the shafts of the Wall Arcade, and those in the sides of the windows, there appears a sort of alternation of ornament: a capital of rich foliage on one side the window-opening, of full-length figures or grimacing masks on

the other : on one side, the shafts separating the Pannels have foliage Capitals, and the small ones they support Capitals of figures ; whilst on the opposite side this arrangement is inverted.

Of the North-west, South-west, and South-east doorways, no one is completed. The three semicircular orders which make up the Archway of the first named remain unworked, and the tympanum has not received the sculpture destined for its decoration. The Capitals of the three attached shafts on each side are composed exclusively of groups of full-length figures, representing various scenes of Scripture history : amongst which may be remarked, the *Salutation of Mary and Elizabeth* ; the *Infant Jesus seated on the knees of the Virgin, worshipped by the Magi* ; the *Annunciation* ; the *Masacre of the Innocents* ; the *Flight into Egypt*, &c., &c. The Abacus, too, with an enormously deep hollow chamfer below the square member, is loaded with small figures, all of most charming execution.

The opposite Doorway is in the same imperfect state. Its semicircular Archway includes within it two smaller round-topped Arches, with a pendent Corbel between them. The Arch-mouldings, the Capital, and the Abacus, are mere unwrought blocks. The Door-archway in the South-east wall, of two semicircular orders of roll-mouldings, on as many shafts in square recesses in the sides, with rich Capitals of foliage, is crowned by a flowered concentric drip.

The exterior is remarkably plain. The Eastern wall up to the string, on which rest the windows, exhibits no ornament whatever, and above is relieved only by an arcade of shafted round-headed pannels. An insignificant triangular Gable stands over the centre of the

wall, and at the angles rise solid octagonal turrets, covered with pyramids of the same form, whose crocketed ribs assign to them a date not earlier than that of other Decorated additions, as easily discerned on the outside as interiorly. The Transept fronts end in high-pitched Gables, and exhibit no other decoration than the range of Corbels under the horizontal Cornice.

The Buttresses, (that is, the contemporaneous ones,) plain solid masses of great projection, undiminished from the ground to the summit, have no other horizontal division than the string-course under the windows, which runs over them. Near the top, a shaft is applied to the front, borne on the shoulders of a frightful demon or other monster, with Capital of foliage which serves as the support of a projecting gargoyle. The Parapet, as in all the Transitional Churches, is but a plain solid portion of wall of moderate height.

POITIERS—*Sainte Radégonde.*

THIS Church is a no less pleasing and elegant specimen of its class than the Cathedral, and, if we are to be guided by *internal* evidence alone, for its date is not historically known, we must regard it as of nearly coeval construction. Besides the close affinity of style in the earlier portions of both buildings, they appear to have shared the same fortune in other respects, for here too half the windows belong to the Decorated era. It consists of a single spacious aisle, whose lateral walls are spaced vertically by the vaulting Pillars into four compartments, and horizontally by a string on Corbels, above which are disposed round-headed windows *in couples*, and below, the usual arcade of circular Pannels. The proportions of both windows and Pannels possess, perhaps, even more grace than the same members of the Cathedral. The openings are narrower, loftier, and the shafts about them more slender. The system of vaulting, the section of string courses, Abacus, transverse and other ribs are identical. The Abacus is ornamented with the dog-tooth moulding; the necking in many instances highly enriched, and the square plinth of the Base has sprigs of foliage at the corners.

That the progress of the building was suspended for some period, or that portions of it are due to a subsequent restoration, becomes apparent upon a very superficial examination. Thus, in the compartment on the North side adjacent to the West door, the Abacus and

Base mouldings of the shafts of the wall-arcade manifest a change, and the Capitals present the stiff foliage and out-curling tufts of the early French style. Again, on the South side, two Pannels of the third compartment, and all those of the fourth, become obtusely pointed;—the adjunctive little shafts on the Abacus of the lower are laid aside;—the Corbels are infinitely more crowded;—the Abacus assumes the octagon form;—the foliage of the Capitals is of late character;—and finally, though the domical vaulting is persisted in, the ribs are of a profile very usual in Decorated work in France. The windows of these compartments, too, are superb Decorated ones, with geometrical tracery of the very best period.

The Sacristy of the Church on the South side will be viewed with great interest. Rectangular in plan, it is roofed with a single compartment of eight-celled domical vaulting, the ribs springing from small shafts sustained on exquisite Corbels. The Capitals are of surpassing beauty of design and execution; the Boss in the centre of the roof represents the Almighty.

ANGERS—*Saint Martin.*

THE Chancel is an undivided aisle terminating in a semi-circular Apse: the windows of the extremity are single circular-headed ones, with three rolls and three attached shafts in square recesses; those of the two Bays of the intermediate compartment are disposed in couples, with two roll mouldings and two shafts. The Apse end is vaulted with cells diverging from the windows, forming groins by their intersection, concealed by ribs springing from a half Pillar on a pilaster between the windows. Each Bay of the intermediate compartment is vaulted with an eight-celled domical vault, the ribs of one presenting the trefoil form remarked at *La Trinité*, those of the other being enriched with the four-leaved inverted flower as at the *Cathedral*. In the section of the Abacus, of the strings, the treatment of the Capital, and in every subordinate member, we discover an obvious imitation of the corresponding parts of *Saint Maurice*. There is, however, to be noticed a peculiarity in the string course below the cill of the windows. This consists in allowing the corbels which sustain it to rise up and pass through its lower mouldings: a disposition not uncommon in English Perpendicular work, but of which practice this may, perhaps, be asserted to be a solitary instance in France.

Notwithstanding the semicircular termination of the Apse in the inside, the eastern wall externally assumes the polygonal form.

SAUMUR—*Saint Pierre.*

THIS Church has been recently restored. An undivided aisle, terminating to the East in a semicircular Apse, North and South transepts, constitute its plan. Below the string course on sculptured Corbels, which marks the horizontal division of the circumscribing walls, occurs the usual wall-arcade of round-headed Pannels on half Pillars; and above, in each compartment, an arcade of three circular Pannels, formed of roll and shaft, the central one stilted and wider than the lateral ones. In this is opened the window, of peculiarly graceful proportions. The pointed transverse ribs which span the Aisle, of the same composition as those of the *Cathedral of Angers*, repose upon precisely similar piers attached to the walls, of which they mark the vertical divisions. Each compartment of the Aisle, the Crossing, the Transepts, and the intermediate compartment is roofed with an eight-celled domical vault, the ribs of the aisle to the West offering the section of the *Hospital and Chapel at Angers*, the rest the trefoil form of *La Trinité*. The windows in the Transept fronts are coupled round-headed ones.

The singularity of this Church consists in its group of *seven* semicircular Apses, namely:—the one attached to the Eastern wall of each Transept, two branching from each side of the intermediate compartment, and the one forming the Eastern termination. All these are visible externally. Though semicircular in plan, and

pierced with a single round-headed window, the summit of all is pointed.

The Abacus of the vaulting pillars is of the same profile as the Bearing-shafts of *St. Serge* and the *Hospital*, that is, a hollow between a square member and a semicircular tore; that of the shafts used in the formation of the Pannels, a square stone with very deep hollow chamfer below, as in the *Chapel* of the *Hospital*. The Capitals, some of fantastic foliage, others of angels with expanded wings, of full-length figures, of entire groups of statuary; the Corbels under the strings, the Bosses of the roof, and the heads at the vertices of wall ribs and transverse ribs, partake of that extreme fertility of conception and delicacy of execution which characterise every building of the era under consideration. The dog-tooth ornament is very profusely employed in the enrichment of the Abacus, and in other situations.

An Arcade of Pannels, precisely corresponding to the one above the string course in the inside, decorates the walls externally. The Cornice is supported by round arches springing from grotesque corbels, and a third grimacing head is placed below the summit of each arch. The windows are all surmounted by a drip-stone of the dog-tooth moulding.

SAUMUR—*Saint Jean*.

A SMALL rectangular Chapel, with close resemblance to the one behind the choir of *Saint Serge, Angers*, whose system of vaulting, with the accommodation to the two windows at the end, section of ribs, &c., are all repeated here. The windows are mere round-headed splayed perforations. The hollow chamfer of the square abacus of the shafts, enormously deep, is filled with foliage, birds, animals, &c. The bosses at the intersection of ribs, and at the apex of wall-rib and transverse rib, occur here also, and still retain traces of painting and gilding.

SAUMUR—*Saint Nicolas.*

THE original features of this Church have been in a great measure effaced by restorations and additions: the Choir is quite modern. The more ancient portion consists of three aisles, formed by two ranges of piers, sustaining obtusely pointed arches, which are used in the vaulting. This is composed of a series of the eight-celled domical vault, but the ribs are not earlier than the fifteenth century. The plan of the piers is that of the *Cathedral of Poitiers*. The windows which light the Church are opened in the side-aisle walls: these are single round-topped ones, in the centre of a concentric pannel formed of roll and shaft. A singularity to be remarked is, that the western extremities of the side-aisles expand into semicircular apses; modern doorways have been inserted in them. The transverse and longitudinal arches, one or two capitals, and as many abacuses, are nearly all that remain of the original work.

CHINON—*Saint Maurice.*

AN undivided rectangle, whose lateral walls are made into three compartments by piers of the same composition as the vaulting pillars of *Saint Maurice, Angers*, and similarly appropriated. An eight-celled domical vault rises over each compartment, with sculptured bosses at the centre and angels at the summit of transverse and wall ribs. The two first bays from the west are occupied each by a lengthened obtuse-headed window, opened in the centre of a pannel of the same form, flanked on each side by a circular pannel. In the third compartment all the pannels are round and unpierced, and the shafts are in some instances replaced by pendent corbels variously sculptured. Between the upper and lower member of the base small human heads are inserted. The Choir terminates in a flat wall, and there is a rectangular Chapel on the North, which opens upon it by means of two pointed arches separated by a circular pier set round with four attached shafts. The windows of this part are obtusely pointed like those before described. The Abacus, of the same profile as that of *Saint Pierre, Saumur*, has the upper member enriched with a leaved ornament: the Capitals are the plainest and least carefully worked of any which have been observed in this style; but the Bosses of the roof, the pendent Corbels of the wall arcade, and the Angels of the vaulting ribs, will bear comparison with its happiest efforts.

A square Tower on the North side, presenting exclusively circular forms in the openings, may probably be somewhat anterior to the rest of the Church. Some of the shafts are enriched by spiral bands, and the lights in the upper story are covered by drip-stones of the zigzag moulding. The cornice at the summit rests immediately upon the Corbels beneath it, whilst the lower string is supported by a range of small circular arches interposed between itself and the Corbels.

SECTION III.

PARIS—*Notre Dame.*

IN the mind of one accustomed to remark the Architectural discrepancies so frequent in the monuments of the middle ages, the first sight of this Cathedral gives rise to a sentiment of surprise, that so vast a structure should present so general an uniformity of character. For though examination quickly discovers that its parts call for distinct classification, yet as the later portions escape the eye on a cursory glance, and, moreover, consist chiefly in distinct additions to the primitive design, and not in those tasteless and ill-judged mutilations of original members we have too often occasion to deplore, the unity of style can scarcely be said to be broken.

The plan, conceived on a scale of imposing and unusual grandeur, comprises five aisles, of which the centre one, expanding at the eastern extremity into a semi-circle, is accompanied by a *double* apsidal aisle, resulting from the prolongation on concentric curves of the lateral divisions of the western area. The Pointed pier-arches, of two orders of edge-rolls, are sustained upon somewhat massive mono-cylindrical pillars. The openings to the spacious triforium, possessing its floor and roof, are composed of three obtusely-pointed arches, the middle one raised on vertical stilts above the others, supported on two slender bearing-shafts, and springing at the sides from pilasters, with capital and abacus mould, united under one common obtuse arch, borne on similar sup-

ports. On the North side the space included between the three smaller arches and the larger one is solid masonry; on the South, pierced with an empty circle. The clerestory windows are two Pointed lights, bearing an empty circle under an external arch (Pointed also), and very considerably stilted. The vaulting of the central aisle being of the description known as *sexpartite*, and so including two clerestory windows in each transverse compartment of the vault, gives rise to an alternate arrangement of the vaulting shafts. But, contrary to the general practice where this disposition obtains, the groups are of uniform character, and differ only in the office they perform. Of three shafts of equal diameter and height, quite detached from the wall in front of which they rise, and so well defined by deep lines of shadow, the centre one is assigned alternately to the main transverse rib of the vault and to the central transverse rib between the two diagonals; and the flanking shafts appropriated alternately to the diagonal rib, *together with* the wall-rib *shaft*, and to the wall-rib shaft *alone*. All the ribs are Pointed, except the central transverse one, which is circular and very much stilted. The bases of the shafts rest upon the abacus of the supports of the pier-arches.

The aisle on each side adjacent to the centre one is divided from the external one by circular bearing-shafts, alternating with a massive cylinder surrounded by twelve disunited shafts¹ thus distributed: two at each of four corresponding points of the circumference (with a general square abacus) are given to the vaulting ribs in

¹ The foliation of the capitals of these shafts, their astragal, abacus, and base mouldings, run over the cylinder.

the transverse and longitudinal direction; and the remaining four, each with its independent abacus, are assigned to the diagonal ribs of two contiguous compartments of the quadripartite roof of the aisle. The section of the transverse rib throughout the church (with the exception immediately to be noticed) is but a reproduction of the soffit of the pier-arch; and the diagonal ribs differ only in having their edge-rolls separated by a truncated triangular moulding. The groups of vaulting-pillars between the chapels which open upon the external aisles are triple, and descend to the floor, detached from the wall behind them, as well as from the singular intervening pier-edges. The wall-rib is carried by the diagonal shaft, upon whose abacus it is brought down behind the diagonal rib of the vault.

The Transept consists of two compartments of vaulting, of which the one contiguous to the *crossing* is sexpartite, like the nave; and the other quadripartite, whose ribs however are of Decorated section, to which style the fronts wholly belong, and therefore do not come within the object of the present description. For the rest, the sides of the transepts, the intermediate compartment, and the apsidal termination, exhibit but a continuation of the members of the nave, with one or two variations, which shall be briefly mentioned. Thus, the piers at the North-west and South-west angles of the crossing are very unusually composed of rectangular masses, the smaller shafts in the re-entering angles of the opposite piers being here represented by pilasters placed obliquely. On the east side of the North transept the triforium opening is an undivided archway, of the same form and span as the pier-arch below: in the east wall of the South transept, the intermediate com-

partment and the apse end, the triforium consists of double pointed arches, included in a larger one (with solid tympanum), and for the pilaster in the sides, which exists in the nave, is substituted a shaft. The central transverse rib of the six-celled compartment of the transept springs from a pilaster with capital, and the wall-rib shaft (detached) has its base upon the floor. In the intermediate compartment the wall-rib shaft is alternately brought down to the abacus of the piers of the ground-story, and stopped on that of the diagonal rib shaft. In the apse, this member uniformly descends to the abacus of the pier-arch supports.

The abacus of the shafts in the triforium and clere-story is square, to the exclusion of all other forms; and so in the piers of the ground story, where its angles are removed. In this latter situation its profile is a vertical-faced member above, and bold tore below, with intervening truncated triangular moulding—a repetition of the component parts of the diagonal groin-rib, which strikingly exemplifies the extraordinary uniformity of detail pervading every portion of a mediæval structure.¹ The decoration of the capitals is a very rich and well-worked imaginary foliage, to which, it will be remarked, still clings something of the last Romanesque manner; the hollow of the base is very slight and upright, the lower round unusually flattened; and the corners of the plinth are furnished with a sort of spreading foliage. The shafts of the diagonal vaulting ribs have, in all cases, their abacus and base placed obliquely.

¹ If the groin rib be inverted, that is, the soffit changed from its horizontal position to a vertical plane, the formation here pointed out will become at once apparent.

The windows opened at the back of the triforium are without any distinctive architectural marks, being mere perforations, with straight unmoulded sides and segmental circular heads, in some cases; in other instances, the summit being formed of two curves meeting at an angle which exactly coincides with the point of the wall-rib of the four-celled groining of the vault. The external openings of the triforium of the apse were originally consistent with this description; but a division by two mullions, and the insertion of tracery in the head, have imparted to them a Decorated character.

It is to be observed, that the first pier on each side the central aisle, on entering from the west, differs in its composition from all the rest. This is a cylinder set round with four engaged shafts, of which those in the sides assigned to the support of the pier-arch mouldings have their necking at half the height of the capital of the central pier, and are furnished with distinct capitals, whilst the shaft in front, on which rest the bases of the vaulting pillars, passes through the foliage and rises to the abacus of the central pier.

The clerestory and triforium strings of all parts are of the section most characteristic of Early Pointed work in France; namely, a bold round, with very deeply cut hollow, and small circular bead below.

Exterior.

Fortunate in the completion and uniformity of its towers, features rarely found in union in the cathedrals of France—distinguished by the noble simplicity of its parts and general arrangement—and remarkable for a correspondence of style unusual in coeval buildings of similar magnitude—the most censorious criticism will

succeed in discovering no other defect in the façade of *Notre Dame* than the too slight prominency and excessive plainness of its buttresses.

The entire breadth of the Front is broken by four symmetrical buttresses into three longitudinal compartments, of which the centre one terminates in a triangular gable, the lateral ones rise into square towers. The horizontal division presents two stages, bounded by well-defined strings and broad flowered bands, surmounted by lofty parapet-galleries; all these members being continued over the face and sides of the buttresses. The three Door-archways, occupying the ground story, pointed at the summit, are composed of successively receding concentric orders of statuary (six in the central, and four in the others), with a flowered dripstone, each sustained on its own shaft, standing apart from the splayed surface of the opening; these shafts not descending to the ground, but resting upon a continued sub-basement of more than a third their own height, ornamented with shafted arcades of pointed and trefoil-headed pannels and with medallions of sculpture. A massive quadrangular pier, formed into a pedestal at the foot, a canopy at the summit, and a niche for a statue in the intervening space, and adorned on its sides with bas-reliefs in compartments, originally bisected each of the doorways into two apertures, closed at the top by transoms assuming the shape of the square-headed trefoil,—a disposition preserved unaltered in the smaller entrances, but obliterated in the great doorway by the architect Soufflot in the last century. The space between the transom and the curvature of the arch exhibits an assemblage of sculpture representing

subjects drawn from Holy Writ, all tolerably well preserved, with the exception of the group in the tympanum of the great entrance, defaced by the same hands. That the sides of all were made the receptacle for colossal statues of saints, martyrs, apostles, &c., in number equal to the shafts, as in all the Cathedrals of this æra, is sufficiently shown by the still remaining canopies destined to protect them. Formed, some by an union of small round arches, others of pointed, trefoil, and, in one instance, of horseshoe arches, they correspond in being surmounted by models of architecture. A comparison of them with the line of canopies over the series of figures in high relief along the sides of the choir, will place in very striking contrast the plainness of these appendages in the Early Pointed style, and the chaste and well-conceived enrichments they received from the architects of the Decorated period.

Immediately above the portals extends a parapet-gallery, composed of twenty-eight trefoil-headed arches (the upper foil circular), supported on single bearing-shafts; this being known as the *Galerie des Rois*, from the circumstance of each of the openings having contained a statue of one of the Monarchs of France. The hollow-chamfered edge of these arches is filled in with strings of circular studs, having much analogy with what has been designated by English antiquaries, in treating of Norman architecture, the *pellet-moulding*. The spandrel spaces, resulting from the sides of two contiguous arches and the horizontal line above, are crowded with architectural compositions, as in the canopies of the doorways. This gallery is capped

with a pierced parapet of later design,—an addition by no means favourable to the general effect of the façade.

The arrangement of the second stage of the elevation comprises, like the ground story, three principal compartments. Over each of the lateral entrances is introduced a window of two pointed lights,¹ flanked and divided by shafts with intervening pier-edges, comprised in a common arch of the same form, springing likewise from shafts. The roll-mouldings in the heads of both primary and secondary arches are accompanied by parallel bands of an inverted four-leaved flower, strikingly resembling the Tooth ornament of English architecture. The tympanum is relieved by a circle, within which are described twelve small arcs parallel to its circumference, so as to form a sort of 12-foil, excavated in the solid wall.

Above the grand entrance is constructed a round arched recess, and in this is pierced an *isolated* Circle.²

¹ These are now closed with masonry.

² Apart from the existence of Tracery, in itself a sufficiently clear characteristic of Decorated and Flamboyant buildings, this *isolation* of the Circle offers one of the surest and readiest means of distinguishing between the earlier and the later styles. In the former, it is invariably a detached, independent opening: in the latter, the rose or circle constitutes but the upper portion of a large window, completed by the addition of a lower range of lights; and whether forming itself the real summit of the window, or inclosed in a pointed arch, or circumscribed by a square, all the angular portions between the circle and the boundary lines are pierced into other designs, so as to become accessories to a united traceried composition. As examples of the earlier practice, embracing both the Transitional and Early Pointed epochs, may be adduced the following:—The circles in the north and south transept ends of *Saint Hilaire, Poitiers*, where the original divisions no longer exist:—the north transept front of *Saint Serge, Angers*, and both transepts of the *Cathedral* of the same city:—the west front of

The space circumscribed by it is occupied by divisions of the simple character which distinguishes all the earlier efforts of the Art in its progress to the splendid traceried designs of the Decorated Roses. Two ranges of small shafts, radiating from the centre like the spokes of a wheel, are connected at their extremities by trefoil-shaped arches: the shafts nearest the circumference taking their rise alternately from the Abacus of the smaller concentric row and from the summit of the trefoil arches by which they are united. Trefoils sunk below the surface of the wall enrich the spandrel-spaces of all the three divisions of this story.

In the lofty Parapet-Gallery, forming the crowning ornament of this façade, there appears at first sight something more of a Decorated character than the early date assigned to its completion would lead us to expect. But, though undoubtedly an approach to this style, an

Notre Dame, Châlons-sur-Marne, and the two circles in the south transept and the one in the north of the same building:—the two in each front, north and south, of the *Cathedral, Strasbourg*:—the one in the west façade, and in each of the transept ends of the *Cathedral, Chartres*:—the very remarkable one in the north transept of *Saint Etienne, Beauvais*, and others in various parts of the *Cathedral* of the same town: in the external wall of the triforium of the choir of *Saint Etienne, Caen*:—in the west fronts of *Rots* and of *Mondeville*, both village churches near the same city:—and in both transept ends of *Dijon*, where iron bars replace the divisions. As instances of the later method, comprehending both Decorated and Flamboyant specimens, may be cited:—The window in the west front of *Amiens*, and those in the transepts:—in the transept fronts of the *Cathedral, Beauvais*:—in the fronts and transepts of the *Cathedral*, of *Saint Maclon*, and of *Saint Ouen, Rouen*:—in the same parts of *Saint Jacques, Dieppe*:—of the *Cathedrals* of *Auxerre, Tours*, and *Troyes*:—in the west façades of the *Cathedrals* of *Strasbourg, Metz, Toul, Poitiers, Reims*:—in the north transept of the *Cathedrals* of *Soissons*, and of *Châlons-sur-Marne*:—in both transepts of *Notre Dame, Paris*:—and in the north front of the *Cathedral, Evreux*. The rose in the opposite front exhibits a partial deviation from the general rule, as will be shown hereafter.

examination of the details discovers the absence of many of the characteristics necessary to its complete formation. The openings consist of two trefoil-shaped arches, taking a complete trefoil at their summit under a Pointed arch, and again in the spandrels another trefoil, all the compartments ramifying so as to give one of the essential properties of Decorated. The section of the abacus, however, is an Early Pointed one: the Capital and the Base mould conformable to the same period; and the divisions of the principal and subsidiary apertures are effected, not by the prolongation of the mouldings used in the formation of the Tracery, but by real, stout shafts. In the hollow moulding of the edge of each opening are inserted strings of an ornament quite identical with the Ball-flower of English Decorated.

The Towers being nearly a square in plan are very effective parts in the composition of this façade, constituting well-proportioned members with sufficient prominence, whether viewed on the sides or in front. The entire height and breadth of each face is perforated with two Belfry lights (Pointed) consisting of three orders of roll mouldings, borne on the same number of shafts, occupying the re-entering angles of successively retiring squares, with the addition of a fourth placed within the opening which supports the soffit. The former have square abacuses: the latter, one with a projecting angle in front: and in all other respects, as the treatment of the Capitals, the Base mouldings, &c., the Early Pointed character is carefully preserved. These Belfry windows are covered with concentric Drips, composed of short, stiff, projecting stalks, bent back at their extremities in

small tufts (manifestly the germ of the true foliage Crocket of the Decorated æra), and the same enrichment appears between the roll mouldings of the heads and the shafts in the sides of the apertures. At the angles of the towers rise solid quadrangular Turrets, nearly as tall as the towers themselves, with a Pointed-arched pannel on shafts in each disengaged face, and triangular capping. The parapet is a suite of quatre-foils, simple perforations, with hollow-chamfered edges, and no further mouldings.

The remaining Early Pointed portions of the exterior of Notre Dame are not calculated to call forth so favourable a judgment as the one bestowed upon the West front. The Buttresses appear to have been constructed with an utter forgetfulness of the capability of these members to contribute to the beauty as well as to the solidity of an edifice. Excessively narrow in front and presenting an enormous surface on the side, whose disproportion becomes more striking from its unrelieved nakedness, with scarcely perceptible diminution from base to summit, and no sufficiently prominent breaks, they appear absolute deformities to an English eye. The absence, too, of pinnacles, to stop and control the lateral pressure of the heavy unsightly Flying-arches springing over the roof of the aisles, is a defect very sensibly felt. Neither are the original parts of the Eastern extremity altogether exempt from the charge of Architectural inconsistency: a reproach founded on the retention of certain features appropriated to an earlier style. Such are the Drip-stones of the Clerestory windows, ornamented with the real Romanesque square billet, and the broad triple-dentil

band encircling like a zone the circumference of the Apse, beneath the flowered Cornice at the summit of the walls.

The Clerestory Parapet, where unaltered, is composed of a series of little trefoil-shaped arches, with continuous roll moulding. It may be regarded as one of the simplest in design, as in date it is certainly one of the earliest examples of that happy innovation of the First Pointed Architects, a pierced Parapet.

CHÂLONS-SUR-MARNE—*Notre Dame.*

THE Eastern portion of this Church is an undoubted and very elegant specimen of the Early Pointed style. It is impossible, however, to overlook the intention of the Architect to attain such an adaptation to the late Romanesque character of the Western part, as, without departing from the leading principles of the reigning style, should avoid a too violent contrast, and impress upon the entire edifice that unity and harmony of aspect which constitute the chief sources of the gratification we derive from the contemplation of works of Art.

Of the five radiating Chapels which originally opened upon the Apsidal aisle, one on the North side has been most barbarously mutilated by the insertion of a modern doorway, and the corresponding one on the South has totally disappeared. The *intermediate compartment* is singularly contracted, consisting of but one Pier-arch; the curvature of the Apse comprises five, of which the one on each side adjacent to the intermediate compartment is of the same width with this, the remaining three being much narrower and considerably stilted. All are Pointed at the summit; of two orders of edge rolls, borne on massive, low Bearing shafts. Above them are constructed arches of the same form and span, with a single shaft in the sides, subdivided by two smaller equilateral openings separated by a slender Bearing shaft, and flanked by a single attached one. This

second tier of arches opens upon the Triforium, co-extensive in depth with the aisle below it, vaulted above as well as beneath, and lighted by a triple window (the centre one tallest), pierced in the outer wall opposite each arch. To this succeeds a narrow passage at the foot of the Clerestory windows, managed in the thickness of the wall, fronted by a series of diminutive roll-formed arches on isolated shafts, in which we remark a singular irregularity of construction without any apparent necessity. We find the heads obtusely pointed, equilateral, and acutely pointed. The Clerestory windows, which stand over the pier-arch of the intermediate compartment, and over the central one of the Apse, are disposed in *triplets*, the rest in *couples*, all with obtusely pointed summit. In the gallery below, the openings are six in number at the foot of the triple windows, and four underneath the couples. The triple vaulting shafts of the intermediate compartment, as well as the single diverging rib shaft of the Apsidal termination, descend upon the Abacus of the pier-arch supports. The magnificent band of foliage composing the Triforium string, as well as the Abacus mould of the pillar in the sides of the Triforium archway, encircle the vaulting shafts, whilst the Clerestory string is stopped by them.

The three Apsidal Chapels, semicircular in plan, are divided horizontally into two nearly equal portions by a plain string, above which the surface of the wall is relieved by an Arcade of seven pointed pannels formed by a roll-moulding and attached shafts, in the three central of which are opened single windows, corresponding to the form of the pannels which contain them. The vaulting ribs of these chapels spring in some instances from single shafts attached between the pannels,

in others from a pendent Capital supported on a rich flowered corbel. The mode in which the Chapels communicate with the Apsidal aisle is deserving of particular attention, as being a novel method of treating this portion of the structure. The wide archway constituting the entrance is formed into an open Arcade of three arches, the middle one equilateral and stilted, the lateral ones of a peculiarly graceful lancet shape, sustained on two slender Bearing shafts, and an attached one in each side. By this contrivance, the lateral pressure of the primary arch upon the wall-piers is considerably diminished, at the same time that a very elegant screen is provided for the Chapels.

The Abacus is universally square, truncated at the angles; the Capitals all present the Bell shape characteristic of the Early Pointed epoch, and, with the exception of those of four of the Bearing shafts of the Apse, and the shafts bisecting the Triforium archway, which partake of the late Romanesque character of the nave, are conformable to the type of the first-named period. The rounds of the Base are of moderate projection, the intervening channel deep, and in the plinth on which it rests occur two or three ogee mouldings. The vaulting of all parts is plain quadripartite, with transverse and diagonal ribs.

The rolls and shafts which accompany the windows of the Clerestory and Triforium are in all cases applied to the face of the wall, and not inserted within the window arch opening.

On the outside, the windows are likewise furnished with a Roll moulding and shaft disposed in the way just described, with the addition of a concentric drip of an inverted four-leaved flower, a species of ornament which

makes its appearance in Early Romanesque Architecture, and is not entirely abandoned until the introduction of Decorated. It is sometimes so worked as to bear a great resemblance to the well-known Tooth ornament of Early English. Between the windows occur *fluted* Columns, in place of Buttresses, over which is carried the broad band of admirably worked foliage, forming the string course on which the windows rest. These columns were originally the supports of full-length statues.

TOURS—*The Cathedral, Saint Gatien.*

THE Early Pointed style prevails in but a small portion of this building, namely, the ground story of the Intermediate compartment and of the Apse, and the Chapels communicating with the Apsidal aisle. The piers are cylinders with four shafts engaged in the circumference: the pier-arches of the intermediate compartment wide and obtusely pointed; the five forming the polygonal termination to the East, narrow and elevated to a corresponding height upon tall vertical props, have also an obtuse angle at the summit. The mouldings of all are of the simplest composition: two orders of edge rolls. The Abacus, square, consists of a vertical-faced member, with an inverted ogee below: the Capitals are bell-shaped; the foliage, the stiff leaves shooting upwards, and curling out beneath the Abacus in a sort of tuft, characteristic of the epoch. The Abacus mould and the foliage are extended over the cylinder—the Bases are of the common section.

The five Chapels on each side parallel to the intermediate compartment, rectangular in plan, are pierced with windows of two lights, bearing a sex-foliated circle, comprised in a pointed arch, with double shafts in the side of the window aperture, each carrying its roll. The wall-piers flanking the entrance into these chapels, composed of an attached shaft on the face of a pilaster,

and smaller shafts in the angles formed by the intersection, are only to be noticed on account of the edge of the pilaster being rounded.

The radiating Chapels, composed of three sides of an octagon, and separated by the buttresses displayed internally, receive their light from single pointed windows opened in the sides of the polygon, the faces of the buttresses being decorated with pannels of the same form. The vaulting of the Apsidal aisle is four-celled, the transverse rib a square member with edge-rolls and triangular prism between.

Externally, these Chapels assume the semicircular form from the ground to the string course beneath the windows, and thence upwards become polygonal as in the inside. The Buttresses, narrow in front, of but slight projection, and broken in height by plain set-offs into two stages, are destitute of any other ornament than a slender shaft in a square recess at the angles. The windows are accompanied by a single shaft and roll, and surmounted by a Drip of a four-leaved flower placed at intervals in a sunk moulding, supported on small human heads. Under the cornice which crowns the walls extends a broad band of an ornament very common in Early French Architecture, namely, a succession of the stiff leaves to which the Capital of the style owes its characteristic appearance. The parapet is of the simplest Early Pointed form; small trefoil-headed arches with roll-formed edges without shafts.

TOURS—*Saint Julien.*

THIS Church (shamefully desecrated by its conversion into a coach-stand and stables) appears to have shared the fortunes of the Cathedral: having been commenced during the prevalence of the Early Pointed, and completed after the invention of the Decorated style. It consists of nave and side-aisles (without chapels), undivided North and South Transept, and square Chancel, with double aisles on each side. A description of the lower of the three stories which compose its elevation would lead us into a repetition of the terms employed in speaking of the Cathedral: the pier-arches, their mouldings, the capital, base, vaulting-shafts, and groin-ribs offering perfect identity of feature, and probably being a direct imitation. The Abacus, alike in section, differs only in being octagonal instead of square.

The centre division of the Chancel is separated from the adjacent one by single bearing shafts, and this again from the external aisle by the circular pier with four engaged pillars.

Of windows contemporary with the ground-story, there exist but those of the clerestory of the Chancel (and even to the extreme Eastern one on each side this remark is inapplicable), and these are of the same kind as the two light ones of the Chapels of the Cathedral. The entire breadth of the wall closing the Chancel is

occupied by a window of eight lights, with very admirable geometrical tracery, and a small rose in the head, under a Pointed arch. In the prolongation of the flexible lines of the tracery for the formation of the mullions and the sides of the window arch aperture, the application of the two superposed rows of oak-leaves at the spring of the arch, the octagon *quasi* Abacus, and the peculiar section of the Base, we recognize the distinctive marks of pure and decided Decorated. The clerestory windows of the nave again, of four trifoliated pointed lights, grouped in pairs, each pair bearing a foliated circle between them under a Pointed arch; these latter, in their turn, taking between them a larger foliated circle under a common arch, accompanied by the presence of the characteristics just enumerated, sufficiently bespeak the style to which they are to be attributed.

The Triforium stage (it is a narrow gallery, with unpierced wall behind, and, by a very unusual arrangement, runs along the internal face of the West end), though, perhaps, upon the whole, to be assigned to the same class, differs so much in the form of the openings, in the designs, in the mouldings, and in the merit of execution of the various parts, that we hesitate in concluding all to be the work of the same æra. The compartments of the Chancel, above which are the two light windows before spoken of, apparently the earliest in style if not in date, present the anomalous feature of a circular arch, subdivided by two trifoliated pointed openings on a stunted bearing shaft, and their mouldings interpenetrate at the spring (as may be observed in certain parts of *Norrey*, *Lisieux*, &c., in pure Early Pointed architecture); so that the only truly Decorated

feature here is the foliation of the secondary openings. So in the nave, the triforium openings above the 2nd, 3rd, and 4th pier arches are circular, whilst the remaining ones are more or less obtusely pointed, according to the width of the pier-arch above which they occur. Most of these comprise trefoil-headed arches, taking a sexfoil between them, and separated by a stout bearing-shaft,—a circumstance quite inconsistent with good Decorated. The gallery along the West wall, connecting the two sides of the nave, besides being of more graceful composition, fulfils all the conditions of the Decorated style in as complete a manner as the large Eastern window. It is formed of an arcade of three pointed arches, each comprising three pointed trifoliated openings; the space between the heads of the latter and the soffit of the former being filled by a foliated circle.

EU—*Normandy.*

THIS Church is one of those ecclesiastical structures which teach us the distrust with which it frequently becomes necessary to receive the accounts of the monkish writers in all that regards the history of construction. Prompted by the two-fold motive of awakening the sympathies of populations too distant from the scene of the disaster to be aware of the real facts and so inciting them to large contributions, and of enhancing the merit of the restoration, the Prelates and heads of religious establishments rarely contented themselves with intimating a partial destruction, and their exaggerated recitals have been blindly followed by succeeding authors. The degree of credit to which their positive assertions are entitled must obviously be determined by an examination of the actual state of the monument; for to place implicit confidence in their narratives would throw architectural investigation into inextricable confusion, and render hopeless any intelligible classification. If we except the superstructure of the choir, rebuilt in the Flamboyant style, and the tracery inserted in the great window of the West Front, the architecture of the interior of the Church of Eu agrees perfectly well with the period of its earlier recorded dates, and affords incontestable proofs that but a comparatively small portion suffered from the conflagration of 1426.

Its three aisles (the centre one terminating to the East in a semicircular Apse) are of great length,

embracing eleven pier-arches from the entrance to the Transeptal branch, supported on piers of a plan which has not elsewhere been remarked, and whose ungraceful effect, it must be confessed, is not much calculated to attract imitation. The square, forming in this instance, as in the immense majority of Early Pointed examples, the nucleus of the pier, carries on its sides a pilaster with half-pillar attached in front, and others in the nooks resulting from the intersection of square and pilaster: whilst towards the nave and side-aisle we have three shafts also, destined to the transverse and diagonal ribs of the vaulting of these parts respectively; but the necessity of the pilaster is dispensed with by placing the diagonal rib-shaft upon the edge or *angle saillant* of the original square, and applying the transverse one immediately on its surface. The pier-arches (pointed) are of two orders: the first, an edge-roll and parallel hollows; the sub-arch formed into a triple roll with intervening hollows, as at *Rouen*, *Ardennes*, and *Saint Jacques, Dieppe*. The clerestory windows, pairs of pointed lights, separated and flanked by a single shaft (detached), are comprised in a common arch, formed by a roll continuous to the clerestory string, the space between the two being solid. The stage intermediate between the pier-arches and the clerestory windows presents also an arch subdivided into two pointed apertures, the tympanum being here pierced by a 4-foil, with flowered tips, and the primary arch furnished with its shaft. The singularity of this portion of the edifice consists in these openings being visible as well from the side-aisle as from the centre one; because the former is vaulted only at an elevation corresponding to their summit, and not below them. The windows of the side-aisle

are affected too by this disposition ; so that in place of an upper and lower tier we have one window of enormous height, whose top is conspicuous to a person placed in the nave, through the openings of this *quasi* Triforium. These windows are simple unmoulded perforations in a pannel formed by a roll assuming the trefoil shape, the upper foil pointed, and the sides of the lateral ones continued to a base which rests on the string-course below.

The Transepts are distributed in a way to recall an earlier period of architecture, of which we shall discover further symptoms on the exterior. They are divided by a single bearing-shaft, which, with the responds, carries two pointed arches, whose chord is parallel to the longitudinal axis of the church ; above the wall supported by these arches, the Transept is open, running back in a sort of spacious gallery to the North and South Fronts respectively. By a disposition, too, unusual in this part of France, though very common in other provinces, the floor of the choir is raised by a flight of steps above the level of the nave, and the screen advanced as far as the third pier-arch inclusively, so as to establish a notable distinction between the *constructive* and the *service* Choir.

The pier-arches of the Apical termination, excessively narrow, stilted, and acutely pointed, repose upon massive single bearing-shafts. Excluding the capitals, which are somewhat more elaborately designed, the Eastern portion in all minuter details—as the Abacus mould, base, section of pier-arch mouldings, and the vaulting-ribs—exhibits so perfect a correspondence with the previous description as to lead to the conclusion that the funds sought to be raised by the translation

of the ashes of the Saint, in 1226—a ceremony generally resorted to for the purpose of provoking the offerings of the faithful—were destined rather to aid the completion of a Church in which some progress had been made in 1186, than to the foundation of an entirely new edifice.

The vaulting, common quadripartite, with transverse and diagonal ribs in all other parts, consists of five-celled compartments in the South-western aisle,—a caprice for which no plausible reason can be assigned. The three vaulting-shafts between the windows of the side-aisle run through from floor to roof: whilst the group opposite to them, as well as in front towards the nave, are made, on the *North* side, into three superposed tiers, by having a capital given to them at the same elevation as the capitals of the shafts assigned to the pier-arch mouldings, and again on the level of the triforium string. On the *South* side, the vaulting-pillars have only the last-mentioned capital. The triforium string is profiled over the vaulting-shafts (in fact, it forms the Abacus of the capital at this height); the clerestory string is stopped by them. There are rows of excavated 4-foils below both. The transverse groin-rib, in accordance with almost universal usage, is but a repetition of the soffit of the pier-arch. In the shafts of the triforium and the vaulting, the circular Abacus prevails; elsewhere it is square.

The triforium and clerestory stages of the Eastern part are to be referred to the Flamboyant æra, as well as the Chapels communicating with the Apsidal aisle, which appear wholly additions to the original plan of the building. The detail is of too poor a description to merit more than a passing notice.

Exterior.

The enormous height of the roof of the aisles, resulting from the interior disposition, utterly deprives the exterior of all pretensions to grace and agreeable perspective; and it is difficult to seize upon any individual feature sufficiently well characterised to be usefully employed in illustration of its style. The buttresses, plain naked masses of almost uniform bulk from base to summit, and with scarcely ostensible set-offs, are positively ugly; and the heavy flying arch, springing from the top, without pinnacle to stop the lower end, excites the idea of a very doubtful stability. The absence of a pierced parapet to crown the aisle and clerestory walls is another defect which the eye at once recognizes.

The South Transept end, it has been hinted, partakes more of the character of a Romanesque front than one of a later date. Its flanking buttresses, of four slightly diminished stages upwards, with plain slopes for set-offs, continued along the front as strings, have quite the appearance of the earlier style, and the absence of a doorway in the ground-story is another striking point of resemblance, which is rendered more sensible by the addition of a third buttress, so as to divide the front vertically into two equal parts, and by piercing a small window above and below on each side.¹ The crowning gable contains a trefoil-headed opening, below which occurs a triplet of windows (the centre one elevated above the lateral ones) covered by a dripstone common to the three.

¹ These are now filled with Flanboyant tracery.

The ruthless hand of modern so-called restoration, to which we owe the disfigurement of some of the noblest monuments of the genius and piety of our forefathers, has been very successfully employed in effacing the traces of its venerable origin from the West Front of Eu. Of the three doorways of the ground-story, the middle one has its three shafts on each side standing clear of the splayed surface behind them, which is relieved by a little shafted arcade, so common in the style. The large window opened above the principal entrance, one of three pointed lights (with the centre one tallest) included in a general arch, has been completely deprived of its original aspect by the introduction of tracery calculated to remind an English tourist of the Perpendicular of his own country from the prevalence of transoms, of which there are three tiers. The lateral divisions of this front exhibit a novel and very pleasing method of treating these parts of a façade. The window above the doorway—one of two lights, like the clerestory of the nave—is recessed behind the vertical plane of the ground-story: a disposition which admits of forming the external face of the wall into an open screen or arcade of two pointed arches, comprised in a larger one, surmounted by a triangular gable, the whole flanked by narrow buttresses, capped with pedimental heads, with a sunk trefoil in the tympanum. Lines of trefoils or quatrefoils occur in this front, like those below the clerestory and triforium strings of the interior.

All Eastward of the transepts is the work of Flamboyant architects, and that of a very indifferent kind. From this description, however, it is proper to except two turrets, which rise at the extremities of the chord

of the semicircular Apsidal termination. These are octagon, on a square base, with canted angles; have no openings, but roll-formed pannels of various and singular designs. Below is a buttress, with long, shelving set-offs, whose surface is cut into pointed scales. These fragments are evidently coeval with the earlier construction of the Church.

FÉCAMP—*Normandy.*

To complete our notice of this Church, which has already been referred to, it remains to give some account of the portion comprised between the Western entrance and the Transept, the architectural effect of which is very fine from its great length. Two parallel ranks of Piers sustaining ten very obtuse Arches divide the area longitudinally into three aisles. The elevation consists of three stories well defined by prominent strings. The Pier-arches are uniformly composed of two orders: but in their treatment we discover certain differences which, unimportant as they may appear at first sight, enable us to determine with tolerable certainty their relative antiquity, and to trace some of the steps by which Early Pointed mouldings attained their complete development. The two pier-arches on each side adjacent to the Transept are of the simplest character, that is, a roll on the edges with slight parallel channels. In the remaining eight, the hollow accompanying the rolls is very much deepened, and so the latter exhibit a greater segment of a circle; the hollow itself is returned at one extremity in a smaller roll or bead, and is further bordered by a shallow external channel. The Piers consist of a cylinder with engaged shafts in the sides, and a triplet of vaulting shafts towards the centre and side aisle, worked up and entering into the composition of the pier by means of inter-

vening hollows. This description applies to the *seven* piers from the West; but, beyond this point, all these shafts rise along the face of a pilaster intersecting the circumference of the central cylinder. The Abacus of all is square, of uniform section; the Bases of the first-named piers are raised on circular plinths, the rest on square ones with protuberances at the angles. Along with the circular plinth and more complex pier-arch mouldings, we find the bell-shaped capital and stiff trilobed disposition of the foliage: where the square plinth and simpler mouldings obtain, the capitals are very richly sculptured blocks of the last Romanesque fashion. Finally, the Clerestory and Triforium strings, which in nine compartments of the Nave present the proper section of the Early Pointed æra, are in the tenth exchanged for a semicircular moulding adorned with spiral bands of pearls (as in the Romanesque church of *La Trinité, Caen*), and the shafts dividing the triforium archway of the five compartments from the West are much slenderer than those of the four succeeding bays, and these in their turn less bulky than the shaft of the tenth and most Easterly one. Guided by these indications, we can experience little hesitation in affirming the building to have been resumed at the Transept, and thence continued to the western façade.

The Triforium, with its double vaulting, extends to the outer wall of the aisle below. Its Arch, equal in width to the Pier-arch and flanked by a shaft, comprises two pointed openings separated by a single bearing shaft, and having another attached one at the sides. In the tympanum is pierced a quatrefoil with flowered points. The Clerestory stage consists of two perforations, so obtusely pointed as to be nearly circular, with

an empty circle in the wall above them, placed in juxtaposition, but not united so as to form one window. These are opened in the back of an arched recess corresponding with the thickness of the wall, whose edges are concealed by the application of a roll moulding and shaft.

The vaulting of the centre aisle is *quadripartite*, whose transverse and diagonal rib shafts spring from the ground to a little above the Clerestory string. The wall rib is furnished with an independent shaft, which descends only to the Triforium string.

In the vaulting of the side aisles and Triforium a different system obtains. In the external wall are opened two pointed windows (mere apertures) opposite to each Pier-arch and Triforium arch, whence results a vault of five cells. The vaulting shafts adapt themselves to this combination, being alternately groups of three and of five formed into compact clusters by means of intervening hollows. The five are assigned to the transverse ribs bounding the ends of each compartment, to the diagonal on each side, and to one impost of the longitudinal wall rib: the three serve to carry the other impost of the wall rib and the half rib interposed between the pair of windows. But two sections of groin ribs are found in the portion of the Church of which the description precedes; one, a roll in front, and hollow towards the roof, the other having the addition of a small square fillet between the round and hollow.

The Piers at the angles of the *Crossing*, their superincumbent arches, the Bases, the Capitals, and other details; the sides and ends of the Transept, where we find a repetition of the ornamented string-course before spoken of; the first and second compartments of the

North side of the Choir, where we discover Capitals formed of small human heads, birds, &c.—partake of the Transitional character of the tenth bay of the Western part. As to the last pier-arch of this side, and the undivided Triforium opening above, both are circular and square edged, and appear to be the remains of the more ancient Romanesque construction.

In the rest of the church east of the Transepts there exists much diversity of style. The extremity of the Lady-chapel is an addition made after the appearance of the Flamboyant style, whilst the Piers which flank the entrance are clearly of Early Pointed character, and the first compartment of the panneling on the internal face of the dividing buttresses is a very pure and beautiful specimen of the Geometrical Tracery style. To the same epoch belong the three Pier-arches of the South side of the Choir, the Archway which admits from the transept on the same side into the choir-aisle, the *first* and *second* chapels from the transept (the tracery of whose windows has unfortunately been destroyed), as well as the Archways which place these chapels in communication with the aisle. The great purity and beauty of the mouldings, the peculiar loftiness and graceful form of the Pier-arch and other openings, make of these portions a very remarkable specimen of a style, of which the perfect identity of section above and below the impost, the application of the superimposed rows of oak-leaves at this point, the profile of the base, &c., are characteristics not to be mistaken.

The *third*, *fourth*, and *fifth* Chapels (the two latter being those of *Saint Jean* and *Saint André*) are as clearly to be referred to an advanced stage of the

Early Pointed epoch. The Archway by which the first named is approached from the aisle is flanked by piers made up of shafts engaged on a pilaster face, and in square recesses, banded at half their height, and having bases of the usual section, and plinths with sprigs of foliage at the corners. The flanking piers of the two remaining chapels offer an arrangement exclusively appropriated to this style, consisting of ten shafts disposed circularly, connected by hollows, with capitals and bases well characterised. The window archways of these chapels are very acutely pointed, formed of rounds and hollows strongly defined, borne on shafts between which, instead of the usual square pier edge, occurs that peculiar convexo-concave member which may be remarked in different parts of the Churches of *Lisieux*, *Norrey*, and *Ardennes*, and which appears a certain indication of Early French Pointed at the period of its complete development. Those familiar with the buildings just named will not fail to discover in the chapels of *Saint Jean* and *Saint André* another point of resemblance in the extraordinary beauty and delicate workmanship of the foliage of the capitals. Nor are the Wall-arcade and Piscina less conspicuous for their graceful disposition and uniform excellence of detail, the latter especially being quite a model of this appendage to a sacred edifice.

Exterior.

The exterior offers nothing requiring a lengthened description, being in fact remarkable only from its excessive plainness. The Transept fronts finishing in gables are divided vertically by a single buttress, narrow and of slight projection, rising in the middle

between the windows. The Buttresses of the aisles differ only in being broken into two stages by a slight shelving set-off (whose surface is cut into a sort of *pointed* scales), the lower story being quite plain, the upper having a single pointed pannel on shafts in front and on the sides. The flying arches springing from these over the roof of the aisle and abutting against the Clerestory wall are heavy, solid, and ungraceful. The surface of the semicircular extremity of the Triforium and Clerestory of the Apse is spaced by half-shafts on a square pilaster. The windows, some mere openings in the wall, others inclosed in two orders of continuous rectangular members, are destitute of shafts or drip-stones. The absence of a pierced Parapet as a finish to the walls is another circumstance to be noted, which contributes not a little to deprive the exterior of all claims to grace and lightness.

The central Tower, rising three stages above the roof, presents certain features which appear to indicate a contemporaneous origin with the more advanced portions of the Early Pointed of the interior. Thus, for instance, in the second story we have a series of equilateral-arched Pannels, of which the outer ones comprise two very acute, lancet-shaped subdivisions, with a circle between their heads, the shafts used in the formation of these Pannels having the circular abacus, bell-shaped capital, and being of slender proportion; and though it be true that the square abacus occurs above and below, and one of the strings is cut into the billet-mould, these are incidents calculated to excite no surprise in an Early Pointed building in France, in which style these vestiges of an earlier age lingered long, and indeed were never totally laid aside.

In different parts of the exterior may be observed a kind of ornament eminently characteristic of early French architecture, namely, strings of trefoils excavated in the wall. Several sorts, too, of the Corbel-table occur; small plain modillions supporting a dentil band under the cornice; the more common variety of sculptured corbels on which the cornice rests immediately; a third formed by the interposition of diminutive pointed arches between the corbels and cornice; and finally, one in which these little arches are subdivided into two of the same form resting on what may perhaps be designated a *sub-corbel*.

TROYES—*The Cathedral.*

THE Cathedral of Troyes is another of those five-aisled churches of which *Notre Dame* of *Paris* has already furnished us an example, with a range of square chapels along the outer Nave-aisle, formed in the usual manner by setting back the enclosing wall upon the edge of the buttresses. Beyond the Transepts, the external aisle on each side is co-extensive only with the *intermediate compartment*, the internal one alone being prolonged around the Apse. The Apsidal termination represents seven sides of a dodecagon, which is also the plan of the Lady-chapel; the remaining six radiating chapels comprise five sides of the same figure. The separation between them is effected by the buttress seen internally. Each side of the polygon of these chapels, as well as the sides of the buttress, is relieved by a very obtusely-pointed roll-formed Pannel on attached shafts, seven of these in the Lady-chapel and five in the others being pierced with a tall single window, whose arch is concentric with the head of the Pannel.¹ The wall below the string-course under these presents an Arcade of pointed Pannels also, with very bold mouldings, separated by well-detached shafts. Acute vault-

¹ It is clear these rolls have no necessary reference to the windows; they constitute, in fact, the wall rib, which serves to conceal the intersection of the vaulting with the wall.

ing cells diverge from each side of the polygon, producing by their intersection well-marked groins covered with ribs springing from shafts placed in the angles, which have their capitals, of course, very much lower than those of the shafts dividing the upper Panels. The archway by which these chapels communicate with the Apsidal aisle have their proper Early Pointed mouldings, and are flanked by piers of the disposition common to the style, namely, engaged shafts with square pier-edges between them.

Of the seven Pier-arches of the Apse, the three at the extremity are borne on unusually heavy columnar piers, with a very slender pillar in front and towards the Apsidal aisle, these latter being entirely free as to the shaft, but connected with the piers by their abacus and base mouldings. The two succeeding Pier-arches on each side completing the Apse are sustained on squares with their angles plainly chamfered, having a larger shaft on each of the four faces and a smaller one at each corner. The remaining arches, making up the *intermediate compartment*, rest upon piers of the more common plan of an assemblage of shafts of different diameter attached in angular recesses, such, too, being the composition of the four great piers of the crossing. The external aisle of the Choir is divided from the internal one by stout octagons, carrying a shaft on their alternate sides.

The Triforium story (a narrow passage) consists, above every Pier-arch, of four stilted, pointed arches, each comprehending a trefoil upon two trefoil-headed openings below, separated by bearing shafts. The back of this gallery is pierced to admit light and glazed with stained glass. The Clerestory windows of the

Apse end are two lights bearing a sexfoliated circle comprised in an external arch. Those of the *intermediate compartment* partake of a semi-Decorated character, of by no means unusual occurrence in French buildings, the window archway having a sexfoliated circle at the summit supported on two pointed arches, each subdivided in its turn into two lights, which take between them a sexfoliated circle also. The mouldings used to trace out the circles and respective apertures completing the design form, too, by their vertical extension the sides and divisions; but the lower lights have not foliation, and in that of the circles the Decorated principle is neglected, inasmuch as the foils are cut into by the circle; and moreover the rolls applied to the edges of the apertures constituting the primary divisions of the window archway nowhere unite and glide into each other, so as to give the requisite character of ramification; from which it results that the whole is more properly described as two distinct two-light windows under a common arch than as one window of four lights.

The Pier-arches of the Apse end, very much stilted and obtusely pointed; those of the intermediate compartment; the longitudinal and transverse ribs of the roof of the aisles, are all of two orders of edge rolls, these being indifferently cylindrical or formed of two curves intersecting in front. The Abacus of the shafts separating the Pannels in the radiating chapels, and of the vaulting shafts of these, is circular: that of the piers at the eastern extremity octagonal: and from the Apse to the *crossing*, square; whilst in the wall Arcades all these varieties are found. The section is good and characteristic; the bell of the capital in rising upwards ex-

pands in a very marked manner, and has in some instances its edges wrought into an ornamental design. The foliation is true to the Early Pointed type, except in the capitals of the three cylinders of the most eastern point and their accompanying shafts, which retain something of the rich and eccentric character of the Transitional era. The Bases are of the common profile, the hollow well defined, and the plinth furnished with sprigs of foliage at the corners.

To the usual system of quadripartite vaulting with diagonal ribs which obtains in the rest of the church, the three compartments of the external aisle on the North side of the Choir, and the most easterly one of the South side, offer exceptions. The latter is covered with a five-celled vault, resulting from the termination of the aisle in two lines inclined outwards and meeting at an angle. The North aisle is closed in a very odd way by an irregular three-sided figure, vaulted with diverging cells, and this produces a six-celled roof. The two remaining compartments present quinquepartite vaulting, because in the portion of the outer wall corresponding to the opposite archway are opened two windows.

The Apsidal extremity is of course vaulted with diverging cells. The diverging rib shaft and the wall rib shaft form groups of three encircled by the Triforium string, a little below which, a second capital is given to them, whose foliage is half concealed by a five-sided projecting canopy which the capital seems to support: thence the shafts descend to the Abacus of the slender pillar in front of the pier of the ground story. Before the diverging rib shaft stands a colossal figure of a Bishop of the diocese, resting his feet upon a little

architectural design—upon a lion, a group of cherubs' heads, a human figure, &c., a novel arrangement productive of the happiest effect. In the intermediate compartment we have clusters of five shafts, composed of the transverse, the diagonal, and wall rib shafts. The latter descend uninterruptedly to the ground, whilst the former are stopped by bases at about four-fifths their entire height from the roof: below the base, have a capital, whence they run to the floor.¹

The Piers at the angles of the *Crossing*, the ground story and Triforium stage of the sides of the Transepts, exhibit perfect identity of feature with the corresponding members of the Choir, with the single exception of the quintuple vaulting shaft, which here ascends from the floor to the springing of the vaulting ribs. Each Transept comprises three compartments of four-celled vaulting, whose transverse and diagonal ribs, contrary to the usual practice, are of the same section, the former being distinguishable from the latter only by its greater volume. To the Clerestory windows of the East wall (six lights with Flamboyant tracery in the heads), and those in the West wall (three light ones of indifferent geometrical design), we shall presently allude.

In the North and South fronts are opened large Rose windows. The Decorated style has certainly given birth to no more graceful conceptions than the elegant and elaborate tracery of these windows. The circle is inscribed in a square, the horizontal line at the summit being supported by a multangular pillar with

¹ Such was the original disposition; but they have been cut away below the second capital, in order to afford room for the stalls on each side the choir.

crocketed triangular canopy over each side, which somewhat disagreeably obstructs the view. The wall below is occupied by the internal face of the doorway, an archway divided into two smaller apertures with a sex-foliated circle between the latter, and a single pointed shafted Pannel on each side.

The external division of the area from the Transept to the Western front is separated from the inner one by a plain cruciform pier, with large shafts on the four faces, and smaller ones in the four nooks: and this again from the centre aisle by a pier made up of a quadrangular mass, to three of whose sides is applied a square-edged pilaster carrying in front an engaged shaft, the six re-entering angles formed by the intersection being also occupied by shafts of smaller diameter, and the pier being completed towards the Nave by a compact group of five vaulting shafts, continued through as in the Transept from the floor to the springing of the vault.

The plan of this pier, whose description is applicable to the 1st, 2nd, 3rd, 4th, and 5th from the Transept, is so strictly of Early Pointed character as to be plainly inconsistent with the date attributed to this portion of the edifice, and the Pier-arch mouldings present no other variation from those previously described than the addition of a square fillet in front of the roll of the first order, and the substitution of a plain chamfer to the edge-roll of the sub-arch. On directing our attention, however, to the details, we have no difficulty in discovering indications of architectural progress. In the first place the Base undergoes a change; its form becomes octagon; its section, one used with remarkable consistency in buildings of the Decorated class, namely,

a bell-shaped moulding; a round overhanging the sides of the polygon; a vertical-faced member terminating in a bold, hollow-chamfered slope; a cylindrical moulding and a small channel: the sub-plinth is lozenge-shaped with the extremities truncated. The Abacus is polygonal, with a projecting angle in front; the profile characteristic; the astragal or necking, one of the surest marks of the style, offers the section of string-courses so extensively diffused in the Decorated of our own country; an upper slope or plain chamfer, with half-circle hollow and fillet below. No less decisive evidence of the style is found in the Capital: the bell completely disappears, and there is no tendency in rising upwards to horizontal expansion: the foliage consists entirely of productions of the vegetable kingdom, amongst which predominate the oak-leaf and acorn, the rose-leaf, the bud and flower, the imitation being in every case perfect, and the execution of marvellous delicacy.

When we reach the *fourth* pier of the centre aisle and the corresponding pier of the side aisles, though the plan be still the same, the accessories undergo another treatment. The section of the base is unequivocally Flamboyant; and the capitals, as well in the choice of their decoration—the vine-leaf and fruit, the thistle, the curled cabbage, with snails crawling over it—as in the peculiar manner of working the foliage, to an eye but little accustomed to architectural investigation bespeak very plainly their origin. As to the *fifth* pier, separating the internal and external aisles, and the *sixth* on each side the nave (if, indeed, these last-mentioned shapeless masses of masonry deserve the name), the formation of the one by the continuation of

the ogee fillets of the arch, and those of the transverse and diagonal ribs to the very base without the interposition of capitals ; in the other, the disappearance of these fillets at various heights in the upright portion ; the section of the base, and that singular disposition which, giving one to each fillet alike in section with the rest, but placed at different elevations, causes them to intersect as they run horizontally ; the long polygonal pedestal with concave sides, here, interpenetrating the base mouldings of the body of the pier : there, passing quite through them to vanish in the projections of the tall plinth below : all these are features establishing a clear distinction of style between this part and the rest of the edifice.

To come to the Windows. Those of the clerestory of the nave are all of six lights, and the tracery in the head assumes those well-known forms from which the Flamboyant has received its designation. The arcade in front, as well as the glazed windows at the back of the triforium gallery, display a design of the same unequivocal character, for the tracery represents a *fleur-de-lis*. The windows of the external range of chapels opposite the first, second, and third pier-arches, are filled with designs of geometrical tracery of very unusual but not less graceful forms ; whilst those of the fourth and fifth chapels are as clearly Flamboyant ; the first named on each side exhibiting a very singular arrangement of three Fleurs-de-Lis, a variety differing, however, from that of the Triforium arcade.

The strange mixture of styles, of which we have attempted to convey some intelligible notions, will naturally have inclined the reader to the supposition that the Cathedral of Troyes has, at various periods,

been extensively tampered with: a suspicion which will not be weakened by one or two circumstances still remaining to be noticed.

In the later styles, the Decorated and Flamboyant, and even in the Early Pointed, where the windows are of sufficient expansion to fill up the entire space between the pairs of vaulting-pillars, it is well known that the wall-rib concentric to the window-arch constitutes the external moulding of this, at the same time that it covers the intersection of wall and vault. On the very first glance at this member of the transept sides and of the nave, we are struck with its manifest incongruity with the window above which it occurs. The stout roll of which it is formed, though perfectly well adapted for the outer moulding of an Early Pointed, or perhaps even a Decorated window, has clearly no affinity with the meagre lines of the tracery in the one below. Again, we are tempted to ask ourselves, on observing the Decorated section of the vaulting-ribs of the nave, why, if the vault were raised in the natural order of construction—that is, subsequently to the clerestory windows—the architect was not tempted to apply to it the same system as to the roof of the western compartments of the side aisles and the chapels corresponding to them, where the ribs are of the appropriate Flamboyant ogee section, and where, in case of the presence of an Abacus, the various ribs which are brought down upon it are made to interlace and interpenetrate. But all doubt disappears if we push our investigations a single step further. We perceive that the sections of the mullions of the windows and of the lines forming the tracery are not identical: the former being graduated cylindrical bowtells, the latter an ogee

fillet; no attempt having been made by a capital or other contrivance to conceal the truncation of the original mouldings. In the clerestory windows of the transept sides, and in the three chapels of the nave-aisle, the same operation has been repeated, even in the case of the Decorated windows, which otherwise we might have supposed to remain in peaceable possession of their original designs.

All probabilities, then, appear to favour the hypothesis that, with the exception of the most westerly pier-arch and the portion of the aisle opposite, the entire structure was completed during the prevalence of the Decorated style; though even of this period the original members, as has been shown, have not in all instances been respected. As for the Flamboyant, and these the more considerable portions of the existing tracery, we can have little hesitation in pronouncing them to be wholly subsequent insertions.¹

If, now, we consult the written history of the building, it must be confessed that the abundance of information preserved to us in this instance scarcely affords us more aid in tracing the progress of construction than the paucity of dates in other cases; the difficulty experienced not being that of assigning their proper place in the order of style to the different parts of the monument, but of reconciling satisfactorily the documentary and internal evidence.

The radiating chapels and the apse agree perfectly well with the date of 1223 assigned to them, whilst the beautiful rose-windows of the transept-fronts are quite

¹ These assertions are, of course, to be understood as not applicable to the two pier-arches and chapels adjacent to the west front.

consistent with the recorded epoch of the completion of this part in 1314. The fact of the pier of the nave *near the well* (this well being between the fourth and fifth piers from the transept) serving in the agreement of 1390 to fix the limits of the space to be vaulted, coupled with the subsequent announcement of the *continuation of the nave as far as the third chapel* in 1450 by the Bishop Louis Raguier, is clear proof that the works were long protracted, and that the piers preceded by at least sixty years the superstructure they bear. This circumstance alone would in a great measure tend to explain the otherwise irreconcilable antagonism of date and style which has been shown to exist in the Early Pointed plan of these piers. The document, it is true, does not furnish any direct evidence of their being strictly contemporaneous with the earlier portion of the Church, with which they offer a perfect analogy of style; but we know how constant was the custom to complete the ground-plan of Churches by the placing of the piers, and then to close the entrance, which being done, it frequently happened that the funds were exhausted, and the further progress suspended for a considerable period, and perhaps indefinitely.¹ On this supposition, the capitals and bases, in the example before us, being left in the state of blocks,

¹ The City of Troyes itself offers us an example of this method of proceeding, in the Church of *Saint Urbain*, where, though the nave be left in an unfinished state, the three doorways of the west front are terminated. Amidst the turmoils of the middle ages, the haughty pretensions of powerful nobles, and the quarrels of religious communities amongst themselves, it was, no doubt, thought prudent, in commencing an ecclesiastical structure, to occupy at once the ground necessary for its completion, and so far, at least, establish a title against later claimants. The Cathedral of *Tours* is another instance of this kind.

of which practice instances are very numerous, would receive their definitive form and decoration after the invention of the Decorated style, of which they have been proved to be very clear examples. The Flamboyant features of the piers adjacent to the Western façade, alluded to by the Pope in his Indulgence of 1452, are such as we should expect to find in works of that date. To the two Bishops Raguier, from 1450 to 1511, are to be attributed, in addition to the lengthening of the nave by two compartments, the commencement of the West front, including the Towers, the removal from the windows and the triforium stages of the original Decorated tracery and the insertion of Flamboyant in its place, of which circumstances they have been careful to perpetuate the remembrance by the frequent introduction of their arms in the painted glass: in all which portions the style of the close of the 15th and commencement of the 16th century is faithfully reflected.

Exterior.

The exterior of this Cathedral is far more remarkable for the diversity of feature it possesses in common with the interior than for any peculiar excellence or purity of its members considered separately. For, putting out of question the Apical chapels and the Western façade,—the two extremes of the Art,—there is no portion exempt from a very incongruous mixture of styles, equally disadvantageous to all, and no one of them exhibited in a manner entitling it to be regarded as a favourable specimen of its class.

As in the interior, so on the outside of the radiating Chapels, each side of the polygon above the string-

course dividing the elevation into two stories, presents a roll-formed, shafted pannel, in which the window is opened, the wall below being unornamented. The buttresses separating the windows are perfectly plain, broken into two stages by the extension of the string-course over them, and terminated at the summit by a triangular capping. The section of the mouldings of the clerestory windows is identical with the interior, and these have neither canopies nor dripstones. The clerestory parapet, a very rare example of a design not unusual in English Architecture,—namely, a battlemented parapet, with horizontal and vertical mouldings, each merlon being pierced with a trefoil-headed opening, would appear, if we are to be guided by analogy, to be posterior to the original construction.¹

The clerestory-buttresses, singularly inelegant in form, unskilful in the grouping, and meagre in enrichments, accommodate themselves well to no classification where strict consistency of detail is required. At the lower end rises a heavy parallelogramic pedestal, undiminished from the base to the top, divided by a plain string (of Decorated section, but wretchedly profiled) into two stages, and finished upwards in front and towards the clerestory wall with a triangular pediment over a trifoliated pointed arch, rising from small plain modillions. Over each longer side is affixed a similar appendage. With the apices of the four pediments correspond the angles of a square shaft, with pannelled sides and triangular canopy over each, supporting a pyramid of the same form, crowned by a large finial.

¹ The only two similar examples which have been remarked—one in the bishop's palace at *Evreux*, and the other on the west towers of the Church of *Candes*, on the *Vienne*—are of the sixteenth century.

From the pedestal springs a flying arch, spanning the roof of the external aisle, and stopped by a second buttress, square in plan, made by plain strings into three undiminishing stages, the upper one of which is furnished with a pediment over each face, as in the first described one, from the group of which rises immediately the crowning pinnacle without the interposition of the shaft. This is in its turn united with the Clerestory wall by a second flying arch, embracing the width of the internal aisle, and abutting upon a square pinnacle placed diagonally between the windows, differing in no respect from the one upon the lower Pedestal, except in its more lofty proportions. The first flying arch is simply pierced with a circle, whilst the heaviness of the second is imperfectly relieved by five trifoliated pointed openings, increasing in height as they approach the Clerestory wall.

The Decorated windows of the chapels to the West of the Transept are covered by triangular canopies (finialled, but not crocketed), heavy in design, and clumsy in application; the Flamboyant windows of the two chapels contiguous to the Western entrance are surmounted by conoidal canopies with concave sides, with crockets and finials peculiar to this style. The Buttresses of this portion would appear to have been raised at the same period as those which have just engaged our attention (for their plan is identical), and their enrichments deferred to a later age, their canopies and the crockets of these being clearly contemporaneous with the Flamboyant parts. The parapets at the top of both aisle and clerestory wall are wholly of the later style, of which their openings present a great variety of examples, these being, as may be supposed, of very unequal merit.

The North Transept front offers an epitome of every fashion of architecture which has in turn made its appearance from the Early Pointed to the revival of Classical forms. The door archway, comprising six orders, whose ornaments have been entirely swept away, divided into two doorways terminating in a horizontal line, by a pilaster fronted with a shaft, and the shafts in the sides, coincide in character with the earlier constructions of the Cathedral. The external order is bordered by a concentric arch, having its soffit enriched with a pendent fringe of small trifoliated semicircles, and crowned by a very lofty canopy of ogee shape terminating in a Finial-pedestal which carries a statue of Saint Peter. This is one of the additions of the year 1474, when this front being found to incline so much from the perpendicular as to create serious apprehensions for its safety, it became necessary to provide it further support by building the Flamboyant buttresses which now flank immediately the doorway. Behind this canopy extends a pierced Parapet, formed of alternate compartments of Fleurs-de-lis and Cross Keys (allusive, no doubt, to Saint Peter, to whom the church is dedicated), which must be attributed to the same era. On a plane a little behind the ground story occurs a tall open gallery of good Decorated design, opposite to the lower portion of the window of which the Rose forms the summit; this gallery being crowned by a Parapet like the Portal parapet. Recessed again behind this portion rises the acute gable finishing the elevation, along the foot of which runs a third parapet of the usual Decorated formation, that is, a series of 4-foliated circles.

Lastly, on each side the canopy of the doorway

may be discovered a niche, whose form and mouldings reveal an imitation of Italian models. The original buttresses of this front, of eight stages of uniform breadth, marked by strings of the common Decorated section and quite unadorned, are finished with solid hexagonal Turrets crowned by crocketed pyramids of the same form.

The West front, with the exception of the Belfry story of the unfinished Tower (the North-west one) and its corner Turrets, which run into the Renaissance style, is wholly of Flamboyant character, and a very extravagant specimen of its kind. In contemplating this vast mass of stone covered with a confused and unintelligent assemblage of ornament to which no properly Architectural opening imparts grace and lightness, the eye has no difficulty in recognising the indications of an art in its decline, when those who practise it, no longer trusting for effect to a noble simplicity and happy grouping of the great leading lines of the edifice, seek to compensate this defect by the exercise of a petty ingenuity in the invention of subordinate enrichments, and a laborious skill and minuteness in their execution.

The façade presents a central division bounded by Buttresses and lateral portions embracing nearly the entire width of the two aisles within, flanked by massive towers. The three portals may be cited as very elaborate specimens of the peculiar system of Flamboyant decoration. The Door-archway of the centre is made up of no less than ten orders, the first amazingly lofty and acute-headed, the external one becoming obtuse: each lateral one being formed of five similar orders. All are divided into two three-centred doorways

surmounted by a circular segmental transom. The tympanum is now plastered up, but in the origin was probably occupied by tracery, and glazed. The hollow mouldings, of a form nowhere to be met with but in this style, divided by large ogee fillets, from which depend fringes of small trifoliated semicircles, are occupied, some with foliage, amongst which may be distinguished the holly-branch and its berries, the vine and its fruit, the thistle, the oak-leaf and the acorn: all so worked as to be nearly detached from the surface: some with bands of statuary and canopies. These strings of foliage are continued quite down to the base moulds, and are further intermixed with animals of various kinds, principally the lizard and a little winged dragon. The Door-archways are all crowned by very high triangular canopies, whose raking lines are feathered outwards by foliation of extraordinary forms, and whose crockets are replaced by animals, crawling upwards, an extravagance very common at this æra. The tympana of these canopies are pierced with tracery of not less strange design: and, in addition to this, from near the top of the canopy of the principal entrance project three distinct groups of tall, far-projecting, and elaborately worked canopies. Above the portion thus described extends a parapet of *Fleurs-de-Lis*, carried across the canopies, and with that excessive love of ornament peculiar to the style, not confined to crown the wall, they are prolonged over the whole front, along the sides and faces of the Buttresses and Towers, where, of course, they figure as block tracery.

It may be doubted if the whole list of Flamboyant buildings furnishes a more exaggerated example of what has been justly named one of the great blemishes of

this style ; namely, interpenetration or interlacing. But to understand this, we must return for a moment to the Doorways.

The Portal-parapet, it has been stated, consists of a succession of Fleurs-de-Lis. Every one of these is included in a semicircle above its point and a series of intersecting semicircles at its root : and the edge of the parapet is crested with inverted trifoliated semicircles tipped with Fleurs-de-Lis. From the external order of the Door-archway hangs a fringe of unsymmetrically sided arches with foliation of most fantastic forms. The primary arches are separated by vertical lines, which, prolonged upwards, form perpendicular panning in the spandrels ; frame the Fleurs-de-Lis of the parapet in oblong spaces ; pass between each semicircle along its ridge ; pierce the tympanum and raking sides of the canopy, and so divide the primary arches of its external feathering as they have before done those of the fringe of the Archway. These perpendicular lines, the external foliation of the canopy, the tracery in the tympanum of this, the semicircles both within and without the parapet, cross, intersect, interlace, and pass through each other in a way that sets verbal description at defiance ; and this intricacy not satisfying the architect, he has introduced other lines whose reference to the general design it is impossible to trace.

In the centre of the façade, recessed eleven feet behind the plane of the ground story, is opened a Window, filling up the entire breadth comprised between the Buttresses. The summit of the very obtusely pointed Window-arch is occupied by good and characteristic tracery forming a Rose, in which we remark the

absence of foliation in the strict sense of the word, for the term is scarcely applicable to the subdivisions of the primary compartments which must be regarded as but the complement of the design. The lower circumference of the rose rests upon four pointed lights, each divided into two circular trifoliated apertures; and the space between its upper part and the enclosing arch is filled with four circular holes glazed like the rest. Advanced a little before the window, a pointed arch suspended between the Buttresses, having its under side enriched by a fringe assuming the form of a Vitruvian scroll, serves at once to shelter the window and to support the open parapet of Fleurs-de-Lis (differing somewhat in design from the lower one) which finishes the elevation.

A correct notion of a richly ornamented Buttress of the Flamboyant style, and those of this front, it has been remarked, are excessively so, is scarcely to be conveyed in words; and even could success in the attempt be hoped for, the infinity of minute detail of which they are composed would render a description intolerably tedious. Suffice it to say, that in these buttresses are united all the peculiarities of this class of Architecture. Thus they assume different forms at different heights; being polygons with flat sides at the summit, concave in the middle, and circular below: their whole surface is divided vertically by minute duplicated *Buttressets* chamfered to an edge, having canopies, crockets, finials, and pinnacles of extraordinary richness: the set-offs carry in some instances an open parapet of Fleurs-de-Lis; in others, a series of inverted trifoliated semicircles with flowered points. Every principal division upwards is marked by an amazingly lofty, far-projecting canopy of unusual and fantastic form, and this canopy fre-

quently surmounts a lower one fringed with pendent tracery, in which there exists a great tendency to the use of vertical lines; finally, the crockets and finials are composed of plants, the use of which is unknown to the previous styles, such as thistles, curled cabbage, &c., with which are intermixed the eagle and the salamander. When it is stated that this series of canopies is continued over the sides and faces of the Towers, where they really shelter nothing, nor appear indeed to have been constructed with such an object, since the niches below them are far too shallow to admit of a statue, some idea may be formed of the wanton profuseness with which decoration is lavished on this front, in which the eye, distracted and bewildered by so cumbrous a display of splendour, seeks in vain to repose itself on any clear, well-defined, and dominant outline.

SOISSONS.

THIS Church, a large and elegant structure of uniform character, if the North Transept front be excepted, displays a peculiarity of plan perhaps without example in its style.¹ A vestibule, vaulted at a corresponding elevation with the roof of the side-aisles, is placed in communication with these and with the centre aisle by an arcade of three arches opposite the doors of entrance, the middle opening being semicircular, the lateral ones lancet-headed and remarkably stilted. The seven moderately obtusely-pointed pier-arches constituting the longitudinal divisions hence to the Transept, with mouldings of the simplest section (two orders of edge-rolls), repose upon single columnar piers of very graceful proportions. The Capitals of these, composed of the usual stiff foliage, offer the singularity of a moulding in no respect differing from the astragal, encircling the bell between an upper and lower range of leaves, so as to give the effect of one capital superimposed upon another. The Abacus, too, is uncommon in form, having seven sides, with a projecting angle in front: the section a vertical-faced member, with inverted ogee below. The base, a small ogee moulding, separated by a well-defined hollow from a flattened, spreading round, rests on an octagon plinth composed of two flat faces separated by a plain slope. The stage intermediate between the

¹ The not very distant Church of *Noyon* has the transept ends formed as semicircular apses, but these portions date from the Transitional epoch.

pier-arches and the Clerestory string consists of a narrow passage with unpierced wall at the back, and an open arcade of roll-formed equilateral arches on slender bearing-shafts in front, four of these arches occupying the interval between the pairs of vaulting pillars. The Clerestory windows, twin obtuse-headed lights, bearing a sexfoliated circle under a common arch, have no other mouldings than a plain chamfer on the edges of the apertures.

The vaulting is uniformly four-celled, with transverse and diagonal groin-ribs. The supports assigned to these, by the adjunction of the wall rib shaft (with its capital much higher than the rest), form a graceful group of five graduated shafts, encircled by both Clerestory and Triforium strings, all descending to the Abacus of the pier of the ground story, in front of which is engaged a slender pillar to receive the transverse rib-shaft.

Corresponding to the interval of each pier-arch is opened a long obtuse-headed single window in the side-aisle wall. Between the windows occur the shafts provided for the vaulting, the transverse rib-shaft being applied on the pilaster; the diagonals occupying the angle formed by the intersection of wall and pilaster. These, as well as the wall rib-shaft, rise without interruption to the springing of the ribs.

The North Transept, distributed into three aisles, made upwards into three stages, offers perfect identity of feature with the portion of the edifice just described (excluding the front, completed in the Decorated style). Nor does the *intermediate compartment*, of unusual extent (for it comprises five pier-arches), or the polygonal termination of the centre aisle (five sides of

an octagon), offer any variation requiring to be specially noticed, bearing in mind the usual feature of the Apse—the narrow stilted pier-arch—which, restricting the Clerestory to a single window instead of the twin ones of the rest of the edifice, limits the arcade of the Triforium gallery below to three arches in place of four, and makes these lancet-headed. The bearing-shafts at the end of the Apse are raised upon octagon pedestals, so lofty as to deprive them of much of the gracefulness of proportion by which those of the Western portion are characterized.

We now arrive at the singularity of construction alluded to in the commencement of this notice, of whose splendid effect words are inadequate to convey a just conception. The South Transept is formed as a semi-circular Apse. The ground plan presents five principal divisions, three of these constituting the curvature at the extremity, the remaining two the sides. The elevation from the floor to the roof is made by strings into four stories. Each compartment comprises in the ground stage three pier-arches, described about a very acute-angled triangle, sustained on bearing-shafts of slender proportions. The second story, a Triforium, equal in depth to the space between the circumscribing wall and the pier-arches, vaulted above and below, is lighted by windows opened in the back (these are obtusely pointed), the archway looking upon the interior being subdivided into an open arcade of three arches—in this case equilateral ones, on isolated shafts. The third story forms a narrow passage, coinciding with the thickness of the wall, unpierced behind, but fronted by a series of diminutive arches on bearing-shafts, six of which correspond to each principal compartment.

The elevation is completed by the Clerestory windows, arranged in *triplets*, the centre one being somewhat taller than the flanking ones. These are mere perforations, but are accompanied with shafts and roll-mouldings, applied to the surface of the wall after the fashion of pannels, in the way pointed out in a former part of this work. The wall-rib above these windows springs from stunted shafts, whose bases rest upon the Abacus of the tall vaulting-pillar which runs through from the floor to the Clerestory string.

It would be unpardonable to quit this structure without directing careful attention to a very uncommon and graceful combination of the vaulting of the Apsidal aisle with that of the radiating chapels. The Apsidal termination, it has been said, forms five sides of an octagon; and the radiating chapels, semicircular from the ground to the string-course beneath the windows, assume the polygonal form from this point upwards. In three of the sides of each chapel is opened a single window, like those of the rest of the Church. The vaulting of the chapel, and of the portion of aisle upon which it opens, forms a single compartment of eight cells and as many ribs. To produce these, we have the ribs of the archway constituting the opening into the chapel (semicircular); two ribs springing from two contiguous bearing-shafts of the apse end, crossing the aisle diagonally and falling upon the shafts placed in the angle on each side the central window; then, from the point of intersection of these diagonals and the arched entrance of the chapel, diverge ribs to the remaining angles of the polygon; whilst the ends of the compartment are bounded by transverse ribs, springing likewise from the bearing-shafts of the apse.

LOUVIERS.

THE original parts of this Church are three of the five longitudinal divisions from the West door to the Transepts, the transepts themselves, and the Chancel, terminating at the Eastern extremity in a flat wall, the exterior aisle on each side being additions made after the appearance of the Flamboyant style. The centre aisle is separated from the one immediately adjacent by somewhat low bearing-shafts, carrying obtusely-pointed pier-arches, whose first order presents on the edge a roll with parallel hollows, and sub-arch a small hollow chamfer. The peculiarity of this building consists in the suppression of the Triforium passage, its usual position being occupied by a square-headed aperture divided into two by a shaft, and glazed, the whole being included in a roll-formed pannel assuming the trefoil shape. The lower foils are continued down to the foot of the opening, where they have a base given to them, and in the wall space between the horizontal summit of the opening and the upper foil of the pannel is excavated a quatrefoil. The Clerestory consists of two obtusely-pointed lights, with a circle above the pair—the three being placed too far apart to constitute a single window; though this want of union is in some degree supplied by comprising them in a trefoil-headed pannel, whose upper foil is concentric to the circle, and whose lateral ones rest upon shafts parallel to the sides of the lights.

The vaulting is plain quadripartite, with transverse and diagonal ribs. Of the three shafts, the one appropriated to the former rises in one line from the abacus of the pier-arch support to the vault, whilst to the diagonal shaft is given a second capital just below the clerestory string. This, as well as the triforium tablet, is of the proper section, namely, a round with deep hollow and circular bead below, the latter only being continued over the vaulting-shafts. Below the clerestory string occurs a series of rounded trefoils sunk below the surface of the wall—an ornament very characteristic of Early Pointed architecture. The Capitals, somewhat short, are composed of the usual foliage, from amidst which projects a small human head under the transverse rib-shaft, so that it seems to support this. The Abacus, polygonal in the ground story, square in the vaulting-shafts, and the base of the common profile, offer nothing worthy of remark.

The windows at the end of the chancel are closed with masonry, and the whole Eastern portion of the church bears such evident marks of transformation as to render its description of no value.

Exterior.

The West front, terminating in a triangular gable, and flanked at the North angle by a small circular staircase turret, at the South by a buttress with plain set-offs, presents above the doorway a four-light window of very good Decorated character. The doorway itself is manifestly of anterior date; and from its close resemblance in some very striking features to that of the Church of *Ardennes*, one would appear to have

served as the model of the other. Thus, in the door archway we have remarkably well-defined rolls accompanied by profound hollows returned at the extremity in smaller rounds, alternating with two bold strings of foliage, the edges of the leaves alone adhering to the stone; these mouldings carried by four well *detached* shafts in the sides of the portal, with clear Early Pointed bases, and capitals (with square abacus) of exquisite freedom of design and very careful execution; the splayed surface behind these shafts being relieved by an arcade of pointed arches on attached shafts. The doorway is bisected by a pilaster into two apertures, each terminating in the form known as the square-headed trefoil, and surmounted by a pointed arch. The tympanum of these arches, as well as that of the door archway, is solid, and ornamented only with sexfoliated circles in low relief. A concentric dripstone (a series of small flowers in a sunk moulding) springs from small corbels formed of animals.

The Clerestory windows display precisely the same appearance as in the interior, with the addition of a flowered dripstone concentric to the upper foil of the trefoil-arched pannel. Below the cornice crowning the wall extends a band of foliage, and above, a solid parapet, on whose surface are cut pointed scales.

The Buttresses offer no materials for description: plain below the aisle, they finish above the parapet in small solid square shafts, with a single trefoil-headed pannel on each disengaged side, crowned by an unornamented four-sided pyramid. From these shafts spring the flying arches, pierced into quatrefoiled circles.

LISIEUX—*Saint Pierre.*

THIS beautiful building, in its origin the Cathedral of the diocese, but by the suppression of the see become the parish Church of St. Peter, is quite invaluable as an illustration of the different aspects under which an architectural style, without any departure from its first elementary forms and principles, may be presented to us:—the nave being remarkable as a very plain specimen of its class, with great simplicity and sobriety of mouldings:—the Apse and the West Front attaining a higher degree of richness and splendour by the multiplication and happy combination of these.

The central aisle, with its semicircular termination at the Eastern extremity, the East and West walls of the Transepts (these being divided in the direction of their length into two aisles), present a uniform elevation of three stories; the lower composed of pointed pier-arches—very obtusely so in the portion West of the Transepts, the transepts themselves, and the *intermediate compartment*: of very acutely pointed ones of extremely graceful outline in the Apse: the former rising from massive monocylindrical piers: the supports of the latter representing on the plan two circles intersecting each other, both of whose centres are found on *one* line drawn from the centre of the Apse to its circumference, with the addition of a very slender shaft placed laterally, so as to conceal the point of intersection.

Above the pier-arches is constructed a second range, coextensive in span with the first, comprising within them two smaller pointed arches that rest on a bearing-shaft in the middle, and on attached ones at the sides; these opening upon the true Triforium, vaulted above and below, and lighted by windows pierced in the outer wall. The summit of each compartment is occupied by a single window, so obscurely pointed as to be nearly semicircular, except in the Apse termination, where the imposts and vertex of the window arch correspond to the three points of an equilateral triangle.

The vaulting is uniformly *quadripartite*; the transverse, diagonal, and wall ribs being each provided with its independent shaft, all rising from the floor to the vault in the side-aisles; elsewhere, the two former brought down upon the Abacus of the pier-arch support, and the latter stopped at the Triforium string. The Apse is, of course, vaulted by cells diverging from each window, forming by their intersection groins covered with ribs, which spring from the single shaft ascending from the abacus of the pier of the ground story to the level of the clerestory string.

From the foregoing description it may be collected that the essential forms being alike in all parts of the building, evidence of a clear perception and skilful development of the germs of architectural beauty contained in them must be sought in the accessories, as the mouldings of the pier-arches, the Abacus, the grouping of the vaulting-shafts, &c.

And first as to the pier-arch mouldings. These, from the West to the commencement of the curvature of the Apse, differ little from the simple section we have frequently had occasion to describe, namely, two rectan-

gular members with edge rolls and slight parallel concavities : but the second order occupies on the wall-plane so large a space, and retires so little from the plane of the first, that the effect of this arrangement is in a great measure lost. In the pier-arches of the Apse, on the contrary, the sub-arch is moulded into no less than *five* rolls, small, but beautifully distinct and prominent, with deeply-cut intervening hollows ; and the faces presenting a collection of similar rounds, the rectangular portions occupy but a very small portion of the arch, and the whole produces that magic effect of light and shade to which we are accustomed in the suites of Early Pointed mouldings in our own country. What has been said of the pier-arch is equally applicable to the Triforium-arch and its subdivisions, which, occupying a less thickness of wall, are composed of fewer orders, but have their rolls equally well thrown out, and separated by hollows as deep ; and in one of these rolls we observe a groove cut in the front, in which we must probably see only an expedient of the architect to obtain a stronger contrast of light and shadow. The tympanum, solid in other parts, is here rendered lighter by a pierced quatrefoil with flowered points. Again, the window of the Clerestory has its two rolls, the external one continuous, the second on shafts *inserted within the window aperture* ; whilst that of the Nave and the Transept sides is but a simple perforation, the roll-moulding concentric to its summit, falling upon a shaft parallel to its sides, and so constituting only a decoration of the surface of the wall.

The Abacus of the piers and vaulting shafts of the Western portion is square, with truncated corners ; its section a vertical-faced member above two inverted

ogee mouldings—a profile, it will be remembered, borrowed from the Transitional style. In the vaulting shafts of the two most eastern bays of the *intermediate compartment*, and the diverging rib-shafts of the Apse end, the abacuses become circular, with the upper side rounded and a deeply cut hollow and small astragal beneath, and though the shafts of the triforium have octagonal abacuses, the profile is the same. Where the square abacus prevails, the hollow of the Base is shallow and upright; where the round abacus occurs, the hollow is deep, and the shapeless protuberances at the corners of the plinth are improved into graceful sculptured leaves. A not less marked difference exists in the Capitals; the one being composed of a lower row of leaves, to which succeeds a semicircular moulding, and above this a second row of leaves, the whole retaining traces of the Romanesque period; the other being conformable to the Early Pointed type as well in the choice as the peculiar disposition of its foliage.

If we carry out our comparison into the details of the vaulting, no less obvious indications of a matured style present themselves. The transverse and diagonals of the centre aisle, differing only in their bulk, present the section we have noticed in *Notre Dame, Paris*: that is, two rolls on the edges of a square member separated by a truncated, triangular prism. The transverse of the side aisle is similar; the diagonal being a small roll in front and shallow hollow towards the roof. The shafts placed on the face of a pilaster lose much of the usual graceful effect of these members by being too widely separated, a defect imperfectly remedied by the extension of the abacus mouldings of the shafts of the triforium and the string below this stage, and the addition of

two intermediate rings over both shafts and pilaster. In the Eastern part of the Church, the vaulting pillars are worked up into compact groups, by means of intervening hollows: in some instances one circular Abacus crowning all: in others, a distinct Abacus of the same form being given to each shaft: the strings are not continued over them: the rings are discarded: and the groin-ribs partake of the advanced character of the rest of the work, being composed of a well-projected round, with deep hollow and parallel smaller round on each side.

At the summit of the Transept-fronts, North and South, is opened a triplet of windows, the middle one wider and higher than the others, each having three slender shafts in square recesses at the sides, and the same number of rolls in the head: below, in the North transept, a couple of windows with similar rolls and shafts, and the addition of a dripstone enriched with a series of inverted four-leaved flowers, hollowed beneath so as to approach to the effect of the Early English Tooth ornament. This lower tier is replaced in the South transept by an Arcade of pannels, formed of Pointed arches, comprising two smaller ones, the former separated by triple shafts (attached), the latter by single ones. The base story of each internal face of the Tower over the *crossing* is ornamented in like manner, the subdivisions in this case assuming the lancet form; and in the second stage are pierced two-pointed lights on each side, with doubled shafts and rolls.

The windows of the Choir-aisle are disposed in pairs, and the two semicircular chapels opening upon this receive the light from three single windows separated by clusters of five shafts. The wall below the string

course at the foot of these is occupied by an Arcade of Pointed pannels formed by two bold rounds (the exterior having a square fillet in front), and divided by single attached shafts with circular Abacus.

The whole portion last described is distinguished by uniform excellence of workmanship, and the characteristics of a style arrived at a high degree of development and perfection are apparent in the minutest features. The roof of the semicircular Chapels especially presents an inimitable specimen of light and delicate groining, and the wall Arcade in the beauty of its details is certainly unsurpassed by the choicest productions of this period of the art.

Exterior.

Certain peculiarities in the arrangement of the Western façade, coupled with the dissimilarity of its Towers, give to it great originality of appearance, productive of a very pleasing effect; whilst the profusion of ornament and the well-defined character of its mouldings render it one of the most brilliant of the epoch to which it belongs.

Distributed into three principal vertical divisions, the lateral ones are carried up into lofty square towers; but, contrary to general usage, the central compartment has a horizontal line at the summit, and is bounded, not by prominent buttresses, but by a slender engaged pillar on each side; and the customary Circle over the great doorway is superseded by a window of three lancet-headed lights included in a general obtuse arch.

The Buttresses at the angles of the flanking Towers, very narrow in proportion to their height, and of a projection only equal to their breadth, are divided into two

stages and capped by acute triangular pediments. Each of the three disengaged sides of both stories exhibits a lancet-headed pannel, formed of double rolls and coupled shafts, the lower story being further enriched by a projecting canopy near the top, and a corbel below supported on a shaft (engaged), occupied no doubt originally by a statue. The four faces of the tower, above the Doorway, consist also of two divisions in height marked by a string and a cornice, the lower being ornamented by an acutely pointed pannel with triple shaft, enclosing subdivisions of the same form separated by a single shaft, with a quatrefoiled circle in the tympanum. The upper story presents this disposition ; but there the pannels are opened as windows, the very long sloping cill at the foot of these having its surface cut into horizontal bands of pointed scales. This description is applicable to both towers and their buttresses, so far as regards the lower story ; but the Belfry stage of the south-west tower assumes a totally different aspect. The entire breadth of each face is first pierced into two semi-circular headed openings, divided by a single tall shaft ; the space on each side the shaft is then broken into three superimposed tiers of round arches, each in its turn bisected by a single shaft into pairs of lights with pointed heads.

Of the three Doorways, the middle one has been horribly mutilated ; its arch-mouldings ruthlessly swept away and their supports removed. From the Bases which still remain, on very richly sculptured plinths, with foliage at the corners, we learn that it had its four well-detached shafts in the sides, behind and between which four others (attached), carrying an arcade of lancet-headed pannels, form the decoration of the splayed

surface. Each of the entrances below the Towers has too its four shafts in the sides standing clear of the wall behind, which is in like manner relieved by the arcade: the heads of the pannels formed in this instance of two rolls, and the rolls of two adjacent pannels interpenetrate at the impost, a singularity which occurs in other parts of this front; for example, in the lights of the Belfry story of the south-west Tower. In the main shafts both the round and square abacus occur; the shafts of the arcade have this member polygonal; but in all, the section is identical with the later portion of the interior; the foliage of the Capitals, of extremely graceful design, curls out below the abacus with marvellous freedom and elegance; the hollow of the Base is filled in with the indented or dog-tooth ornament. Below a broad horizontal transom is constructed a very acutely pointed arch, which constitutes the real aperture of the doorway, and above, a deep trefoil-headed niche; in the mouldings of the Door-arch occur two bands of foliage well thrown out from the wall, to which the leaves are united only at their edges, separated by well-profiled rolls and hollows, as may be remarked at *Norrey*, *Ardenne*s, and *Louviers*. The same strings of foliage surround the arch of the central window; the heads of the three lights it comprises; run down each side of the shafts which separate these; and fill up the intercolumniations of those in the side. A very profuse use too is made of characteristic ornaments formed not by raised mouldings, but by cutting into the solid stone. These, quatrefoils and foliated circles, extend as continued bands under the cornice of the towers; over the sides and face of the flanking buttresses; appear in the tympanum of their pedimental capping; enrich the spandrels of the

lateral doorways below the transom ; compose the drip-stones of these, and of the great central window ; and are applied to other portions of the façade with a prodigality which communicates to it a richness not often attained by edifices of a corresponding æra.

The Transept front (North and South) presents a tall gable-end, and is flanked by buttresses of diminishing stages marked by plain set-offs, terminating in octagonal shafts surmounted by solid pyramids of the same form, ribbed at the angles, and with scale-cut surfaces. At the foot of the gable are opened five Pointed lights, separated by shafts, in front of which extends an open parapet of quatrefoils. Below, is the triplet of windows which has been spoken of in the description of the interior, and the larger central light of this has round the head and down the shafts a string of the same ornament resembling the Tooth moulding. Still lower occurs an Arcade of pannels separated by coupled shafts, and again a tier of pannels, whose principal arches include Pointed subdivisions, and are covered with concentric drips of the kind just mentioned. The ground story contains the Doorway with three shafts in the sides and as many rolls in the head. In the opposite front there is no entrance, and the general aspect is much plainer.

The Buttresses, like all those of the style, are quite unadorned, and finish in simple square shafts and pyramids connected with the Clerestory wall by means of Flying arches. Under the cornice of a considerable portion of the building extends a Corbel-table of grotesque heads, a reminiscence of an earlier epoch which appears to have been reluctantly abandoned by the French architects.

AMIENS—*The Cathedral.*

THE reputation of this far-famed edifice is so well established, at least beyond the limits of its own land, as the perfect exemplar, the complete ideal, of the First Pointed style, that there may be some danger of incurring the charge of presumption in questioning its claim to such a distinction. To the powerful creative genius which gave birth to a design on so gigantic a scale, and to the consummate constructive skill which realized so splendid a conception, every enlightened mind will pay ready homage ; and little susceptible indeed must he be of the pure emotions it is the grand aim of art to awaken and exalt, who retires from the contemplation of this sublime Christian Temple without overwhelming sensations of wonder and delight. But he whose humble and prosaic task leads him into the field of criticism, to estimate architectural value by consistency in detail and the individual excellence of parts, will bestow his approbation upon the Cathedral of Amiens with less enthusiasm, and be constrained to pronounce it inferior in these points to its rival sisters of CHARTRES and of REIMS.

Indeed, to say truth, with the exception of the ground story, the pier arches and their supports, and some parts of the West front, there exists no inconsiderable difficulty in assigning a precise position in the order of style to the Cathedral of Amiens, which accommodates itself exactly to no classification hitherto recognized.

The Triforium story of the nave makes the least deviation from the Early Pointed, and may, perhaps, without any great misapplication of terms, be designated as such; whilst the Clerestory windows are of that anomalous character which defies any attempt to qualify them correctly. Hovering on the limits of two successive styles, claiming to be regarded as Decorated in respect of their expansion and the foliated circles in their heads, they want the foliation of the lower lights, and miss completely the Decorated character in the accessories, as the mouldings, the bases, and the enrichments derived from natural productions. The portions which fulfil most completely the conditions of this style, namely, the triforium and clerestory stages of the East side of the Transepts, and of the Apsidal termination, are still specimens of it by no means comparable with the best examples, as *Saint Ouen, Rouen*; *Evreux* (the Choir); *Tours*; and *Saint Urbain, Troyes*. The Tracery, ungraceful in design, when submitted to a close examination, is found to be deficient in that delicacy of moulding and careful execution which generally characterize the Decorated of France.

We shall proceed, in as brief a manner as is consistent with clearness, to expose the grounds of the judgment we have ventured to express.

Seven pier-arches of the simplest profile (two orders of edge rolls) rise from circular piers set round with four engaged shafts, the two in the sides being attributed to the sub-arch moulding, the one in front and towards the side-aisle assigned respectively to the transverse rib of the vaulting. The Capitals, exceedingly plain, are conformable to the peculiar fashion of the Early Pointed; the Bases present the common section.

The transverse vaulting shaft of the centre aisle (the roof throughout the building is a plain quadripartite one) is continued through from the floor to the springing of the rib; the diagonal shafts are stopped upon the abacus of the pier of the ground-story; the shaft of the wall-rib, concentric with the Clerestory window arch, of which it constitutes the outer moulding, descends only to the Triforium string.

This description is in all points applicable to the lower stage of the West and East walls of the Transepts, of the *intermediate compartment*, and of the Apsidal termination. The latter, composed of seven sides of a dodecagon, has the pier-arch excessively stilted and narrow. The bearing shaft has but two engaged pillars, and these very slender, one in front for the support of the diverging rib of the roof of the Apse, and the other given to the transverse rib of the Apsidal aisle. Upon this open in the usual way seven chapels, the centre one a Lady chapel, having five of the sides of an octagon; the remaining ones, three sides of the same figure. The Buttresses projected inwardly, form the division wall between them respectively.

The summit of each compartment of the Nave is occupied by a four-light window, formed by dividing the window archway into two pointed arches, bearing a sexfoliated circle on their points, and treating each division thus obtained in the same way. The Triforium passage (a narrow gallery with unpierced wall behind) consists of three equal parallel arches surmounted by a trefoil with flowered points (the foils circular) under a common arch,¹ a disposition which presents nothing

¹ There are two of these arches in each compartment.

absolutely inconsistent with the *Decorated* style as to design, but differing very widely in other particulars quite as essential to its complete formation; a proposition which will be rendered sufficiently clear by a very brief notice of its leading characteristics.

In the first place, it is requisite that the various compartments occupying a given space be so relatively disposed, that a moulding applied to the edge of one shall necessarily pass over and conceal the edges of the contiguous ones, which, thus united, branch and grow, as it were, one out of the other. For, if this be not the case, or in other words, if there exists between the compartments a surface more considerable than is capable of being embraced by the edge moulding, it is plain that each aperture must be treated as an independent one, worked with its distinct moulding, and then we have but an aggregation of isolated piercings in a wall, instead of the component parts of a general design.

Secondly, where the compartments of a design consist, as is generally the case, of circles, or of curvilinear triangles (though good *Decorated* windows may be formed, and often are, by the union of trefoils, as is the case in this Cathedral), it is indispensable that these spaces be foliated as well as the arched summit of the vertical divisions; this foliation serving to complete a graduated symmetrically disposed group of mouldings; for it is equally at variance with the best examples of *Decorated* that the foliation of lights constitute an independent sub-arch, leaving a wall space between itself and the arch it accompanies, as that the foils of a circle or other compartment should be cut into and truncated by the mouldings of this.

Lastly, the subdivisions of an opening, a window, a

Triforium, or other gallery, are effected by the extension of the mouldings employed in the formation of the tracery, and not by *real shafts*.

On an application of these principles to the Triforium of the nave, we find it deficient in these particulars:—its three openings do *not* form part of a general design, but are distinct, independent members, separated by bulky shafts; and though the trefoil above be not an isolated piercing, but, being worked with the same moulding as these, possesses the property of ramification essential to the Decorated, the enclosing arch, on the contrary, is disunited, leaving a solid wall space between itself and the trefoil.

The Triforium stage of the West wall of both transepts resembles that of the nave, and the Clerestory windows differ only in being of six lights instead of four. In the Eastern wall of the transepts, however, and in the *intermediate compartment*, the triforium manifests clearly an advance in style. It is of the kind distinguished by the French antiquaries as a *transparent gallery*; that is, the wall behind is pierced with openings of the same design as in front, and glazed with painted glass. These are formed by dividing a pointed arch into three openings (pointed also), the middle one elevated above the lateral ones on stilts, and bearing on its point a trefoil, in its turn included in a second arch. Here the heads of the subdivisions are trifoliated; all the parts of the design unite, ramify, and grow out of each other; but the divisions are still effected by bulky bearing-shafts like those of the nave, and these have the Early Pointed base.

In the *intermediate compartment* the Triforium has the addition of a triangular canopy with crockets (not formed of foliage, however, but of little reflex knobs);

but this canopy is applied to the wall at some height above the arch it crowns, instead of being, as it constantly is in the purest Decorated, worked with the same moulding as the arch, and growing out of it.

On reaching the windows of the Apse end, we find at length united all the requisites of the style last mentioned. These are of four lights; the window arch, excessively acute and enormously stilted, has in its summit a sexfoliated circle, resting on the heads of two pointed lights, amazingly stilted also, each including a trifoliated circle above two trefoil-headed lights, the lower foils having a very unusual vertical prolongation. In this window we recognize three well-marked orders: the first roll tracing out the window archway, the great circle, and the primary divisions; the second, the smaller circles and the trefoil-headed lights; the third constituting the foliation. The mullions are the downward extension of these orders, encircled with horizontal bands of oak leaves, and an octagonal *quasi* abacus. The Triforium gallery below consists in each compartment of two pairs of pointed trifoliated apertures, which take a trefoil (circular foils) between themselves and the external arch, this latter being raised on stilts, and surmounted by a triangular crocketed canopy, as in the East wall of the transepts; but the Decorated principle is missed by the substitution of a stout bearing shaft (with Early Pointed base) for the prolongation of the orders of the tracery, to form the separation of the openings.

The windows of the Apsidal chapels are of two lights, some formed of trefoil, some of pointed arches, bearing two parallel trefoils, which in their turn carry a third, filling up the point of the window arch, all with

circular foils. Those of the external range of chapels along the nave-aisle are, too, clearly of the Geometrical Tracery kind. They are of six lights, and the tracery in the head results from a very elegant and pleasing combination of *curvilinear foliated triangles*. These windows being very tall are divided in height by a horizontal transom, with pointed trifoliated lights below it.

To the same class must be referred the Rose window in the *North* transept front, of which it is a very elaborate and beautiful specimen. As for the Rose of the West façade, and that of the *South* front, they are both of very extravagant Flamboyant character.

There exists a Wall-arcade along the base of the Transept walls, which bespeaks a contemporaneous origin with the earlier portion of the building; the pannels being formed of trefoil arches, separated by thick shafts, disunited from the wall, with square abacus, and Early Pointed capital and base.

The Clerestory windows alone, to the East of the transept, are crowned exteriorly by crocketed triangular canopies, those of the nave-aisle chapels being furnished only with crocketed dripstones concentric with the window arch.

There remains no trace of the original Early Pointed parapet, this having been replaced after the appearance of the Flamboyant style, of which a great variety of designs are exhibited.

From the description which precedes it will be understood on how slender foundations rest the claims of the Cathedral of Amiens to be regarded as the great type of the First French Pointed style: and if we turn to the recorded dates of the different portions of the build-

ing, we shall find in them a confirmation of the evidence of style, of immense importance to the history of Art. The sepulture of the Bishops *Gaudefroy* and *Arnoul*, "*pone chorum*;" the commencement of the towers, which would naturally be deferred until the parts necessary to the celebration of divine worship were finished; the expression "*coronidem fere imposuit operi ædificiæ Basilicæ*," render it impossible to doubt that at this period, namely, 1247, the church, including the Choir, had nearly arrived at its conclusion, even should the latter, contrary to universal usage (for no one instance can be adduced of an ecclesiastical edifice commenced elsewhere than at the East end after the use of the Pointed style), have been the last portion of the church undertaken. But let it be conceded that from some cause or other the order of construction was inverted in the Cathedral of Amiens. What style could be exhibited in a choir terminated in 1247, a year, be it remembered, before the dedication of the Holy Chapel at Paris? Evidently no other than the Early Pointed, as it is presented to us in *Notre Dame, Paris, Chartres, Reims*, and other churches of nearly coeval date. The Choir, then, which exists at this day, is not the original one; and on this supposition alone is the presence of its Decorated features explicable and reconcileable with dates whose authenticity is not contested. In 1247 the interior of the Cathedral was completed; then follows the dedication, celebrated with great pomp and splendour in the presence of the monarch and a numerous assemblage of ecclesiastical dignitaries. The fire in 1258 succeeds, and the portions which reveal a style in advance of that of the Nave are the restorations consequent upon this catastrophe, whose ravages were not

fully repaired until the year 1270. Attention was then directed to the parts remaining incomplete on the outside, and eighteen years after (1288) the entire work was accomplished.¹

¹ It is hoped that the earlier and later portions of the Cathedral have been distinguished with sufficient clearness to enable the reader to determine easily the limits of the application of the concluding assertion.

REIMS—*The Cathedral.*

THE Cathedral of Reims has been admirably characterised in the expression of an eminent French antiquary, "*le Parthénon de notre Architecture Nationale.*" And whilst it is impossible not to recognize in it a purity and unity of style we seek in vain in the more widely renowned structure of Amiens, it may be questioned if the grandeur and impressiveness of its general effect be at all inferior. At the same time that it has enjoyed the almost unexampled good fortune to preserve intact its original plan, neither curtailed by the mutilations nor encumbered by the excrescences of later ages, it is distinguished amongst coeval buildings of similar magnitude by a perfect consistency of detail in the subordinate members of the architecture. The absence of the range of chapels along the Nave aisle, a disposition quite at variance with the first design, and utterly destructive of the outline of French cathedrals, is eminently favourable to the repose and harmony of the building; and were not the eye offended by the tasteless colouring of the roof, bespangled with fleurs-de-lis, and the barbarous yellow wash of the capitals, the sentiment inspired by the aspect of its magnificent interior would be one of unmingled satisfaction and delight.

The pier-arches preserve the simple composition common to churches of the epoch, the only variation being that the sub-arch, instead of the usual flat soffit, presents

a bold roll with very broad fillet in front. The arches are slightly acute at the summit, are a little stilted, and have now a manifest contraction at the imposts, probably the result of settlement. The supports are cylinders, with four engaged shafts. An Arcade of four equilateral headed arches on bearing-shafts, over each pier-arch below, opens upon the narrow triforium passage, which affords a means of circulating around the entire edifice. The elevation is completed by opening in each compartment a window of twin lights, bearing a sexfoliated circle under an obtuse arch, the edges of all the apertures being concealed by the application of a roll-moulding and shaft. The vaulting is *quadripartite*, the transverse and diagonal shafts, by the union of the longitudinal wall-rib, forming groups of five, all brought down upon the abacus of the piers of the ground-story, and encircled by the Triforium and Clerestory strings. In the side aisles, the transverse groin-rib being made of the same importance as the pier-arch (of two orders), requires the employment of three shafts, which, with the diagonal and wall-rib shafts, all rising from the floor, produce a cluster of seven. The windows inserted between these are like those of the Clerestory of the central aisle.

The Transepts of two arches of projection, divided in the direction of the length into three aisles, and made in height into three stories, offer complete identity of feature with the corresponding members of the portion West of them. They are closed to the North and South by flat walls, at the summit of which is pierced a Rose window; below, three octo-foliated circles, and beneath these, three single pointed windows in the outer face of the wall correspond to the apertures of a

very graceful sort of screen, with double rolls in the head and coupled shafts at the sides.

Of the two aisles on each side parallel to the *intermediate compartment* (a distribution to be met with in many of the more important ecclesiastical structures), the internal one alone makes the circuit of the Apsidal termination, the external one being replaced from the point where the pier-arches diverge from the right line, by the radiating chapels, raised a single step above the floor of the Apsidal aisle. The three stages of the intermediate compartment and of the apse are but a repetition of the arrangement which obtains in the nave, with the necessary modifications resulting from the less width of the pier-arches of the Apse, and the unequal span of those of the intermediate compartment. Thus the triforium stage over the pier-arch adjacent to the transept, is composed of an arcade of five arches, the next of four, as in the nave, and the third, as well as each compartment of the Apse, of but two. The piers of the apse end are cylinders, with a slender attached shaft in front, for the support of the diverging rib shaft of the roof.

Contrary to general practice, which, where the Apse is polygonal, gives the same form to the radiating chapels, the latter are in this instance semi-circular. They are lighted by three double windows, differing in no respect from the rest except in being narrower and more elongated; and the buttress dividing-wall is ornamented by a pannel of the same form and composition. Below the string course at their foot, the surface is relieved with an Arcade of roll-formed equilateral arched pannels separated by single attached shafts.

The Capitals of the principal piers, of astonishing

beauty of design and delicacy of execution, composed of deep masses of foliage, in which the oak leaf, the vine leaf, and the trefoil plant predominate, are quite of peculiar character, equally removed from the conventional type of the Early Pointed, and the arrangement familiar to the Decorated; a circumstance which gives rise to a suspicion that their sculpture being deferred until the practice of selecting natural foliage came in with the latter style, the artist took the materials thus suggested to him, and applied them in the only way consistent with the voluminous bell of a capital of the former style; and this more especially, as we find in the smaller shafts, those of the wall Arcade, and of the windows without exception, a conformity to the Early Pointed fashion. The round abacus prevails in the members just mentioned; in the rest of the church it assumes the octagonal form. The Bases are of the common section, raised on very high plinths, which, running along the bottom of the side-aisle walls, are of sufficient projection to form a continued stone bench round the whole building.

Exterior.

The grand Western Façade of Reims, from the happier disposition of its Portals, and the more skilfully calculated proportions of its noble flanking Towers, attains a degree of architectural grace and richness of effect, to which the claims of *Amiens*, the only building whose magnitude suggests a comparison, are, to say the least, contestable; whilst the absence of the range of chapels along the side-aisles, and their unsightly roofs, the sufficiently prominent but not too massive buttresses,

render its external perspectival outline more picturesque and pleasing than that of any existing Cathedral. It cannot be concealed, however, that so far as regards the West front, this result is not acquired without a sacrifice of that unity of style to which the interior owes so much of its charm ; for, with the exception of the ground-story and perhaps the general plan, which may have been determined during the Early Pointed period, there is no portion which does not stand clearly beyond the limits of the widest definition of that style ; this distinction being marked, too, by no partial or obscure development of principles, but by a rigorous and unequivocal enunciation of every feature, detail, and property which, by the unanimous assent of all European countries, complete the formation of the Decorated.

In the portals, the lower order of the bands of statuary and canopies which, as in all the more important ecclesiastical edifices, are substituted for the plain mouldings, describes an arch considerably stilted and slightly acute at the summit, whilst the external order, from the depth of the recess, becomes obtuse. A pedestal carrying a statue protected by a canopy bisects the doorway aperture of the central entrance ; the smaller being undivided. The colossal figures in front of the shafts in the sides show us Mediæval Sculpture in the meridian of its lustre. The noble, appropriate, and expressive character of the heads—the natural gracefulness and simplicity of the attitude—the freedom and easy flow of the ample draperies, far from being equalled by the productions of modern, can only be compared with the masterpieces of Grecian art. The canopies above these become perfect architectural models ; the most elaborate, indeed, of the style, not excepting those which

form one of the beauties of the West front of *Notre Dame, Dijon*. They consist of two stories supported on trefoil-shaped arches, some being made to resemble the walls and towers of a fortification, behind which appear in perspective the temples, palaces, and dwellings of a city. The continued sub-basement below the base-plinth of the shafts is ornamented with festoons of drapery.

The horizontal transom of the summit of the doorway forms the boundary between the style about to be abandoned and the one destined to take its place, for the tympanum of the central doorway is filled with a large traceried circle, and the lateral ones with a quatrefoil below and a trefoil above, all glazed with stained glass. All are crowned with open triangular canopies, furnished with crockets of somewhat unusual character, and terminating in fleur-de-lis finials. The space between the vertex of the door-archway and the point of the triangle is made the receptacle for masses of sculpture representing scenes drawn from Holy Writ. Over the middle one is figured the Crowning of the Virgin: in the tympanum on the left-hand, the Crucifixion; on the right, our Saviour in his character of Judge of the world.

In the centre of the façade, a Pointed window, wide as the entire breadth between the towers, displays in its summit a geometrical rose of very simple but effective design. The external order of the window is a band of statuary, ten female figures, arranged in equal numbers to the right and left of its vertex, with the usual accompanying canopies. Each statue holds a lamp, and from the different positions in which these vessels are represented, the expounders of the Iconography of

French Sacred Architecture have presumed the intention of the sculptor to express the Parable of the Ten Virgins.¹ Over all is a concentric flowered dripstone, and the spandrels are made the field for the display of elaborate compositions in bas-relief, which unfold the incident of David's triumph over his gigantic adversary.

The lateral divisions of this story are designed in a way to communicate unrivalled grace and lightness to the whole façade, by entirely piercing them with openings which leave no solid interval between the bounding buttresses of the central compartment and those which strengthen the angles. These openings are formed by describing within an external pointed arch a quatre-foiled circle tangent to two pointed arches below, each of the latter in its turn including a trefoil above a trefoil-shaped light. Each of the primary apertures, of which there are two above both the North and South Portals, is surmounted by a concentric flowered drip, and over that, by a triangular canopy thick set with crockets, and ending in a small globe crested with a fleur-de-lis. From the bases of the canopies ascend delicate pinnacles, pannelled and canopied in every face, crowned with square pyramids crocketed and finialled likewise.

The tall Towers are flanked by equally lofty polygonal turrets. The belfry-stage of the first-named members is composed of two very narrow lancet-headed trifoliated lights which carry a quatrefoiled circle comprised in a common arch, acutely pointed also. The turrets present, in each disengaged side of the

¹ The same subject, similarly treated, occurs in the North front, *Portail des Libraires*, of the Cathedral, *Rouen*, the figures there standing upright in the sides of the central window, instead of circulating round the summit.

polygon, an opening differing from those just described, only in the lower lights being formed of a trefoil arch instead of a pointed one trifoliated, and these taking a trefoil above them in place of a foliated circle. All these openings are in like manner covered with triangular canopies, crocketed and finialled, and the decoration of the flowered dripstone is prolonged down the sides to the very base.

The parapet above the central window (behind which is recessed the terminating gable) carried uninterruptedly in front, and returned on the sides of the towers and turrets, constitutes one of the peculiarities and principal attractions of this magnificent façade. Elevated to the proportions of a gallery, it consists of a suite of openings with a traceried design in the head, produced by placing on the summit of a trefoil-shaped arch a complete trefoil, and then enclosing both in a common pointed arch. The compartments are forty-two in number, every one accompanied by its triangular canopy, between the pairs of which shoot up slender pinnacles, all these accessories appropriately enriched, in the manner previously described. In the intervals are placed statues of the Kings of France from Clovis to Charles VII.: the circumstance of the series being closed by the figure of this monarch affording grounds for the belief that during his reign the front attained its completion. It must be confessed that the character of this sculpture harmonises but little with the beautiful architecture which surrounds it. A comparison with the statues of the Portals will serve to show how rapid is the decline of an art which has reached its culminating point, and how nearly a passion for innovation and originality, leading to forgetfulness

or disdain of the principles which guided its professors at the best period, is allied to the defects of affectation, of mannerism and vitiated taste.

The buttresses which mark the divisions of the façade, and those of the side-aisles, are of uniform composition. Their breadth and projection are nearly equal: the ground-stage has its faces ornamented with shafted pannels, crowned by triangular canopies conjoined at their bases. The second story becomes a light open turret by piercing the front with a pointed trifoliated arch, and the sides with a pointed arch simply. These enclose full-length statues raised on polygonal pedestals, with their sides enriched and their angles shafted. Upon the Abacus of the shafts of the turrets, rests a second tier of diminutive shafts, on which reposes a broad horizontal cornice, from the hollow moulding of which curl out a sort of crockets tipped with small human heads. A tall octagonal pyramid completes the elevation, having its alternate faces relieved by pannels of intersecting Pointed arches in low relief, and its angles or ribs very profusely crocketed. The requisite portion of a smaller pyramid, representing the same features, occupies those faces of the first which fall over the angles of the square part below.

The Transept ends, terminating upwards in gables, are flanked by towers of good Early French composition, which stand in the angles resulting from the intersection of the central aisle and transversal branch. The solid gables serve for the display of groups of statuary in high relief; the work, however, of artists of the Flamboyant æra.¹ The entrance in the North

¹ These are the only parts which bespeak a date so late as 1481, the

front, with all the other features of the West doorways, has its tympanum occupied with the scene of the Last Judgment, and offers the singularity of its orders of statuary in the arch-mouldings being arranged on the same plane, instead of retiring successively in the usual way, within and behind each other. This doorway, too, is divided by a pedestal carrying a statue of our Lord Jesus Christ, holding a globe in his hand, significative of his character of Saviour of the world. This figure has been pronounced by a French critic one of the sublimest conceptions of the Christian Iconography of the Middle ages.

The windows exteriorly have precisely the same aspect as in the inside ; shafts, rolls, &c., with the addition of a foliated drip. A fragment only of the original Clerestory parapet remains at the East end, consisting of a suite of Pointed arches separated by single shafts, and remarkable for its extraordinary height and dimensions, which equal those of an interior Triforium gallery. There exists, also, on the South side, towards the court of the Archbishop's palace, a portion of the Clerestory parapet of very elaborate Decorated design, and equally conspicuous for its lofty proportions. Under the former extends a string of the sort we have more than once described as belonging exclusively to the early Pointed period :—a succession of the detached leaves of a capital curling out from a deep hollow moulding.

year of the destruction of the roof ; so that, probably, they were included in the restorations effected subsequently to that disaster.

CHARTRES—*The Cathedral.*

THE interior of the Cathedral of Chartres is not distinguished by the stupendous elevation which forms the characteristic of *Amiens*, of *Beauvais*, and of *Reims*: and undoubtedly by one who approaches its examination under the influence of the impressions excited by those colossal structures, will be pronounced inferior to them in architectural effect. The height of the nave in proportion to the length and breadth is less considerable than that which commonly obtains in buildings of the Middle ages; a circumstance perhaps to be attributed to the necessity imposed upon the architect of an adaptation to the already existing West front and interior vestibule. In whatever degree our appreciation of its merits as a whole may be affected by this departure from general practice, there will be felt to be something in its majestic amplitude and freedom of space, which has its charm also, though of another kind; whilst the purity of style and uniform excellence of detail, coupled with the richness and splendour of the external architecture, justly place the Cathedral of Chartres amongst the most august creations of the Pointed style.

In the seven Pier-arches extending from the Romanesque vestibule to the Transepts, we remark an irregularity of span which exists in a greater or less degree in the majority of churches, and for which it is not easy to assign a probable cause. These, slightly

stilted, pointed at the summit, of two orders of edge-rolls, are borne on circular piers set round with four octangular shafts alternating with octagons, in four of whose sides is engaged a circular shaft. The triforium stage is but a narrow passage just sufficient for circulation, with unpierced wall behind, and an arcade of small, pointed, roll-formed arches on single bearing-shafts in front; four of these arches comprehending the width of each pier-arch. The Clerestory windows of two lights bearing an octo-foliated circle between themselves and the external arch, are destitute of either shafts or rolls, the edges of the apertures being merely *plain-chamfered*. The vaulting, being four-celled, is provided with transverse, diagonal, and wall-rib shafts, the five resting upon the Abacus of the lower piers, well detached from each other and the wall, and banded by the continuation over them of the triforium and clerestory strings. The centre one of the group is alternately cylindrical and octagonal. The windows which light the side-aisles, single, obtuse-headed, plainly chamfered perforations, are separated by the transverse and diagonal rib-shafts of the roof, the first applied on a pilaster face, the latter placed in the angle produced by the intersection of wall and pilaster, and all rising from the floor.

The foregoing description is applicable in all points to the East and West walls of both transepts, these, like the Western area, being divided into central and lateral aisles by three pier-arches in the direction of their length. Closed by rectangular walls to the North and South, the summit of each front exhibits a detached circle, which, from its great diameter and the number and arrangement of its compartments, has probably no

parallel in the style. Below are disposed five equal obtuse-headed windows, the edges of the apertures being concealed by slender roll-mouldings carried on shafts attached in front of the wall-slips, which are chamfered to a breadth exactly equal to their diameter.

Though the Western area is made into but three divisions, the *intermediate compartment* has on each side two aisles which make the circuit of the semicircular apse (as at *Notre Dame, Paris*), upon the outer one of which open chapels, semicircular also in plan, lighted by long, narrow, single windows (five in the Lady chapel, three in the rest), furnished with roll-moulding and shaft applied in the manner just described in speaking of the transepts. The external aisle is separated from the interior one by piers of various sorts; some massive columnar piers; plain octagons; and others composed like those of the nave. The pier-arches of the intermediate compartment spring from piers entirely of the latter disposition, and those of the Apse end from bearing-shafts alternately cylindrical and octagonal; but these have suffered much from mutilation; and the arch-mouldings have been plastered up into modern coffered soffits. For the rest, the terms used in the description of the Western portion of the church are equally applicable here, keeping in view the narrower pier-arches of the Apse, which leave space in the Clerestory for but single windows drawn upwards into lengthened graceful proportions, instead of the two-light ones of the nave and other parts.

A word or two on the profile of the mouldings is necessary to complete our notice of the Interior. The Abacus of the main piers is octagonal; of the vaulting-shafts and window-shafts square; the section of the first

named, two inverted ogee mouldings below a vertical-faced member. The bases are uniform: a well-defined hollow between an upper and lower round. The transverse groin-rib represents the section remarked in *Notre Dame, Paris*: a roll on the edges of a rectangular arch, with truncated triangular prism between: the diagonal-rib being formed of two curves intersecting in front, producing a feather-edge, and shallow concave moulding towards the roof.

Exterior.

In the gorgeousness, profusion, and variety of decoration, the amplitude and skilful arrangement of the magnificent open porches, and the characteristic features and uniform excellence of the statuary, the North and South fronts of Chartres have no equal in this, nor probably in any other style. The central portion, surmounted by a high-pitched gable, is bounded by octagon buttresses, flanked by engaged square towers, which close the lateral divisions of the transept. The front face of the octagon and the disengaged angles of the towers are strengthened by other buttresses, diminished in height and breadth as they ascend, each stage marked by a scale-cut sloped set-off, and set round with a forest of slender shafts between the first and second set-offs, a novel disposition productive of a very fine effect. The ornament of the lower stage of the towers consists of an arcade of obtusely-pointed shafted pannels prolonged over the square buttress below its first set-off. The belfry story is pierced with narrow lofty openings of extreme elegance of proportion, divided into a pair of pointed lights, with single bearing

shaft between them, and attached shafts in the sides. The octagon buttress is surmounted by a solid pinnacle of as many sides, each relieved by a trefoil-headed pannel, and capped by an octangular pyramid, with ribs at the angles, and the surface cut into scales. Along the base of the gable extends a parapet of little trefoil arches on diminutive shafts, forming a connecting gallery between the two octagonal buttresses. Below expands itself the Circle, filling up the entire space between them, and beneath this are the five pointed windows, provided with shafts and roll-moulding in the way already noticed in the interior.

In the ground-story of the tower and centre compartment of the front are opened the three portals corresponding to the internal division of the transepts. The archway of all is obtusely pointed ; made up of five receding bands of statuary and canopies, each supported on its own shaft in the sides, well detached from the wall, between and behind which are introduced shafts of smaller diameter, disunited also. On the principal shafts are engrafted full-length statues of kings, queens, bishops, saints, and benefactors of the cathedral, protected by projecting canopies, and supported on human figures, animals, &c. Below, a well-marked band encircles the shaft, which, thence to the base, is in some instances twisted into spiral flutes. All the doorways terminate at the summit in a horizontal line, returned vertically at its extremities, supported by a quarter circle, and have their tympana occupied by sculpture in high relief representing scenes of Sacred history. The central one alone is bisected into a double aperture by a pedestal sustaining a full-length figure with canopy over the head.

Each doorway is preceded by a distinct projecting porch, open at the sides as well as in front, and elevated upon a spacious flight of steps. The arch concentric and opposite to the centre doorway is supported on each side by two cylinders, both placed on the line of the longitudinal axis of the transept, set round with four well-detached shafts: the supports of the lateral arches being quadrangular with three disunited shafts at each corner, and having the surface covered with small square compartments of bas-reliefs. The two contiguous piers of the centre and lateral archways are united by trefoil arches, and all the piers carry turrets, with pointed shafted openings in front and on the sides, enclosing full-length statues, finished with *duplicate* octagonal, low pyramids, crocketed on the angles. Each archway is surmounted by triangular gable and sloping roof, and has the surface of its compartment of vaulting below, spaced by three parallel bands of bold mouldings into three divisions, of which the outer one is filled with a line of statuary. In the North porch, by what appears almost an excess of decoration, these dividing strings themselves become ranges of well-executed sculpture, and the interstitial spaces are occupied by trefoils and quatrefoils in low relief variously disposed.

It may be not without interest, and will at the same time serve to bring into contrast some of the most striking differences of confirmed Early Pointed and Transitional Architecture, if we attempt a comparison of these fronts with the Western façade.

The shafts in the sides of the doorways are freed from contact with the wall: their capitals are in no instance composed of sculptured masses or an assem-

blage of small figures, but of leaves branching out from the foot of an inverted bell of extremely graceful outline, spreading themselves out as they ascend into a peculiar *trifid* disposition, and rolled back at the extremities in a remarkably free and elegant manner: the Abacus square, with hollow chamfer below, in the earlier style, is here exchanged for a characteristic section, the rounded upper side and deeply-cut hollow beneath: the smaller shafts in the intervals of the principal ones are not overlaid with the scrolls, net-work, arabesques, and other fantastic and varied designs, but, with the exception of some few spirally twisted near the base, are smooth and plain: and below the figures, are encircled, as has been already remarked, with very prominent and strongly-marked *bands*; the members of the base, in which something of clumsiness and indistinctness is apparent, in the Western front, acquire here a very careful, clearly-defined section, with well-pronounced hollow, and the plinth on which it rests is plain and unsculptured: and finally, the canopies over the statues have greater height and projection, and the openings in the architectural models of which they are formed are generally pointed.

At the extremities of the chord of the semicircle described by the Apse rise two additional square towers, but these do not differ so materially from those already described as to call for a detailed notice.

In no respect is the inferiority of the Early French to the corresponding English style so striking as in the composition of the buttress, of which important member of the exterior few unexceptionable specimens are found. Notwithstanding its extreme heaviness, a defect it possesses in common with nearly all of the period, this one

of Chartres may perhaps be recognised as least open to objection. Made into two graduated stories below the roof of the aisle by plain sloped set-offs, it terminates above in two retiring parallelogramic masses, each finished with a triangular gable, and the lower enriched with a trefoil-headed niche in front, occupied by a statue. Its union with the Clerestory wall is effected by three superimposed flying-arches, heavy and ungraceful, of which the lower and intermediate ones are connected by stunted shafts radiating like the spokes of a wheel, and tied together by small round arches.

As in the interior, so on the outside, the windows of the aisles and Clerestory are destitute of mouldings and shafts; but they are surmounted by dripstones of a small flower placed at intervals in a hollow moulding. The open parapet, crowning the lower and upper walls, is of the design most appropriate to the style, namely, a series of trefoil-headed arches on little bearing-shafts: nor is the epoch less clearly characterised by the flowered band below the cornice, of which an exact notion may be formed by supposing the leaves detached from an Early Pointed capital and placed in succession in a deep sunk moulding.

ARDENNES—*Near Caen.*

THIS admirable structure, less known than it deserves to be, has been transformed into a Barn, a destination which prevents its being well seen at all seasons. Its plan represents a parallelogram divided into three longitudinal aisles throughout by massive cylindrical piers with four engaged shafts (about five-sixths of their circumference being visible), the two in the sides being assigned to the support of the sub-arch of the pier-arch, the one in front and towards the side aisle appropriated to the vaulting-ribs. The eight Pier-arches, obtusely pointed, are made up, as in the Cathedral of *Rouen*, the Churches of *Eu* and *St. Jacques, Dieppe*, of three orders: the first and second, edge rolls (one of these having a square fillet in front), with deep parallel channels; the sub-arch, a triple roll with intervening hollows. The wall space between the summit of the pier-arch and the window-cill is pierced into trefoil headed openings (the upper foil circular) with continuous edge roll, affording the only light to a passage coinciding with the thickness of the wall. The Clerestory window offers the common combination of two pointed lights, included in a larger arch of the same form, the interval between the one and the other being occupied by a quatre-foliated circle.

It cannot have escaped a careful observer of French Churches, that the mouldings of the *lower* order of the pier-arch govern the treatment of the groin-ribs, at

least in the case of the transverse one: and *Ardennes* forms no exception to this almost universal rule, for here both transverse and diagonal repeat the section of the sub-arch. All spring from the Abacus of the single vaulting shaft which runs through from the floor to the roof, except in one of the side aisles, where richly flowered Corbels project between the windows to receive them.

The Abacus, circular in form, is distinguished by the features of the best period of the Early pointed; a rounded upper member overhanging a deeply cut hollow; the Capital somewhat short exhibits the bell and the stiff foliage shooting up from the foot.

The hollow between the two rounds of the Base is filled in with a line of the dog-tooth ornament, or a string of small cubes or circular beads. Both the circular and lozenge-shaped plinth occur. The Triforium and Clerestory strings are formed of the characteristic *ogee* of the style, easily recognisable, and differing from the later forms of that moulding in the bold prominence and perfectly cylindrical section of the convex portion.

Exterior.

The West front is a very pleasing example of the arrangement of this portion of Churches of the smaller class, with a close resemblance in the details to the North Transept end of *Norrey*, the West front of *Lisieux* and of *Louviers*. Three compartments in breadth coincide with the interior distribution, of which the principal one is bounded by octagons of uniform diameter from base to summit, unbroken by horizontal strings, and having no other openings than oblong slits

to light the staircase within them. The alternate disengaged sides are strengthened by narrow buttresses with one plated set-off near the top, and a similar capping. The lateral divisions terminate upwards in plain slopes corresponding with the roof over the side-aisle vaulting. The ground story of the façade contains the three doorways; over each smaller one is opened a pointed window. The centre of the front retiring slightly from the lower part is occupied too by a large window, whose arch-mouldings and shafts, manifestly contemporaneous with the rest, exhibit a striking disparity with the Rose inserted in the aperture, whose tracery of strictly Flamboyant character bespeaks an origin not more remote than the close of the fifteenth century, or perhaps as recent as the succeeding one. The bottom of the original window archway below the Rose is now closed up with a solid wall, whose surface is adorned with an Arcade of pointed trifoliated arches, formed of continuous roll mouldings furnished with a base. Again recessed behind the part thus described, sufficiently to leave a narrow gallery connecting the two octagons which limit the centre compartment, rises a high pitched triangular gable, from whose raking lines curl out a sort of stiff crockets, few and distant, whilst along the foot extends a curious, and perhaps unique Parapet, composed of a series of very acute triangles raised on low vertical props, each comprising a circular hole, a pierced trefoil and quatrefoil below, and further enriched with bands of the saw-tooth ornament along the innermost edge of the triangle.

The three doorways are square-headed, with segmental circular transom above; in the tympana of the lateral ones are introduced sexfoliated circles in

relief. Over the transom of the centre doorway runs a broad horizontal string of foliage, the spandrel spaces between them being filled with sculpture representing birds pecking fruit. Upon this string rest the bases of two shafts supporting a wide trefoil arch, forming the front of a deep niche in the centre of the tympanum, of whose original group of statuary time or the hand of man has spared but two angels in the attitude of adoration, each covered by a projecting canopy; the situation of the third figure of the assemblage being indicated by a similar canopy filling up the point of the Door-archway.

The three shafts which flank each smaller doorway are attached. Those of the principal one (three also) stand well out from the splayed sides of the aperture, which receive the characteristic decoration of an elegant Arcade of small lancet arches on slender shafts. The abacus, polygonal in the latter instance, square in the larger shafts, of both forms intermixed with the circular one in the sides of the windows above the lateral portals, represents the section of the interior of the church: the capital appropriate to the style, of exquisite beauty of design and singular delicacy of execution, scarcely differs from the best examples of the foregoing descriptions, except in the presence of small clusters of grapes sculptured near the foot of the bell of the shafts of the central Doorway. The Bases, composed of the usual members, of which the hollow is filled in with the indented ornament, are raised upon a continuous plinth of two ogee mouldings and two plain vertical faces. The clerestory parapet consists of a succession of pierced quatrefoils, and below the cornice extends a line of

trefoils (circular foils) sunk below the wall surface, as is common to the style.

Before quitting this branch of our enquiries, it may not be without utility, even at the expense of some repetition, to indicate the progressive steps by which Early Pointed mouldings are naturally and easily conducted to the state of development and maturity of which the details of this front may be regarded as the most complete and final expression. No investigator of French architecture can fail to have been struck with the extreme simplicity of treatment of the Archways of the style, whether pier arches, doorways, or windows; and that even in buildings remarkable for their grandeur and magnitude. Let an Arch of two or three successive receding rectangular members be supposed: round off the sharp angle of each, add a shallow concave channel on each side which meets the convex portion at a greater or less angle, and we obtain the arch-mouldings of the great majority of French churches. In this way the sides and faces of the original squares constitute the prominent feature of the arch-mouldings: the hollow being of insignificant depth, and the rounds of proportionately slight projection. A step in advance is made by considerably deepening the hollows, by which the rounds acquire greater prominence, and by allowing the concave curve of one to blend itself insensibly with the convex of the other. In the Door-archways of *Ardennes* (each of four orders) we remark these further changes: the edges of the hollows, instead of being left sharp as heretofore, are moulded into parallel small circular beads, or into oblique fillets with narrow flat face, both fillets and

beads being accompanied by an additional sunk channel; so that the rectangular portions of the arch in a great measure disappear, the rounds and hollows become in their turn its distinctive features, and from the contrast between the bold projection of the former, and the profound recess of the latter, result those beautiful combinations of light and shade which no Architects ever so well succeeded in producing as the great men to whom we are indebted for the sublime creations of the First Pointed style.

The internal order of the lateral Door-archway is composed of two continuous rolls without base; and in the principal one, the two orders of rolls we have described alternate with broad bands of foliage of different designs, but alike in the manner of working them, the leaves being completely detached from the wall, except at their extremities.

It can hardly be supposed that whilst the modifications we have endeavoured to render intelligible were operating so sensible a progress in the Arch mouldings, some attempt should not be made to apply a similar system to their supports. Accordingly in this case we find the side and face of the retiring squares, of which, in the earlier examples, the shaft occupies the re-entering angle, got rid of by first taking off the edge of the projecting angle, cutting on each side the shaft a hollow so deep as to leave of the original substance but a stout fillet, concave on one side, convex on the other, the curves of hollows, shafts, and fillets gliding into each other so as to form one compact united mass of mouldings.

TROYES—*Saint Urbain.*

HAD this beautiful structure been terminated in the style of the Choir and Transepts, France would have possessed an example of the Decorated class for which comparison might fearlessly have been challenged with the most celebrated monuments of a corresponding æra in Europe. Imperfect as it remains, it is still a splendid specimen of perhaps the most brilliant period of the Art; and from the presence of certain features, justly regarded as essential to the Decorated in its fully developed and purest state, may be pronounced superior even to *Saint Ouen* itself.

The Church, complete in its ground plan, comprises centre and side aisles, all closed at the Eastern extremity by five of the sides of an octagon; North and South Transepts, whose fronts range with the circumscribing wall of the lateral divisions. Two of the three compartments composing the side aisles, the single one of the transepts, and the one intervening between these and the polygonal end of the former, are covered by a vaulting of five cells, resulting from the placing of two windows in the fronts of the transepts, and the distribution of a window and block-tracery pannel in the space of the external wall opposite each Pier-arch. This collocation of windows and pannels necessarily requires the employment of alternate groups of five and of three vaulting shafts: the former made up of the transverse rib-shaft, the diagonal on each side, and the

wall-rib; the latter of the wall-rib-shaft and the half rib between window and pannel; and this arrangement is further indicated on the outside by the alternately greater and less projection and size of the buttresses. Of the five sides of the polygonal chapel at the extremity of the lateral aisles, three are pierced with a window; against the succeeding one abuts the staircase Turret, occupying the angle formed by the intersection of the walls of chapel and choir, whilst the remaining one constitutes the communication between the two by means of a narrow acute-headed archway. The Apse-end and these chapels are of course vaulted by cells diverging from each of their sides, the projecting groins being provided with delicate ribs springing in the usual way from shafts placed in the angles of the polygon. The two bays of the *intermediate compartment* and the *crossing* are covered by an ordinary quadripartite vault. The vaulting-shafts, in all instances, descend uninterruptedly to the floor, and form clusters of three in the angles of the Apse, and of five on the sides of the intermediate compartment, from the union of the wall-rib-shaft which has its capital on a level with the spring of the window-archway, to which the rib it carries is concentric.

Though the intermediate compartment be constructed in the usual way with pier-arches, these are discontinued in the Apse-end—a peculiarity which gives rise to a very graceful and perhaps unique method of treating this portion of an ecclesiastical edifice. The Clerestory window-archway, a very lofty acute-headed one, is divided into three pointed trifoliated lights, having an elevation exactly equal to their width, sustaining two quatrefoiled circles, which in their turn

carry a third circle, quatrefoliated also. The mullions being prolonged downwards, constitute the divisions of an open screen of three lancet trifoliated arches, bounded at the summit by a horizontal transom at the foot of the window-cill, the spandrel spaces thus produced being occupied by other pierced designs. Below, extends a bold string course, the wall thence to the ground being unornamented. The narrow gallery coinciding with the thickness of the wall, of which this screen forms the front, is lighted by windows opened in the back, which will be described hereafter.

The tracery of the windows of the intermediate compartment is produced by first dividing the archway into two pointed apertures, subdividing each of these into two trifoliated pointed lights, inserting a quatrefoliated circle between the external arch and the primary divisions, and a trefoil (the foils composed of segments of very acute ellipses) between these and the lower lights. The window, filling up the entire breadth of the West side of both Transepts, presents the same arrangement as to the lower part, but for the trefoil between each pair of lights is substituted a quatrefoliated circle, and the tracery in the head results too from a combination of four quatrefoliated circles. The window in the opposite wall of the Transepts offers again a different, and perhaps the most effective design. Of its five pointed trifoliated lights, the two outer ones on each side the centre one take a quatrefoliated circle between their heads and the arch which includes them, whilst the centre light is surmounted by a considerably stilted, acutely-pointed, tall arch, comprising a trefoil (with pointed foils) at its summit, and a second trefoil (with circular foils) below—the design being completed by the

addition of a quatrefoliated circle on each side and at the vertex of the central compartment.

The windows opened in the nave-aisle walls, in the sides of the polygonal termination of these, and at the back of the Apsidal gallery, are all square headed : the former of two lights, the latter of three ; formed of triangular arches reaching to the horizontal line at the summit, and including a trifoliated circle in some cases, a trefoil in others upon a pointed trifoliated arch below. The spandrel spaces are occupied by a trefoil, or some other simple design.

All these windows being set off on the outer face of the wall, the internal plane is converted into an open screen, by piercing a pointed arch, equal in width to the external aperture, trifoliating this arch, and prolonging the mouldings of both arch and foliation to the string-course below the window-cill. The window being square at the top, the convergence of the sides of the arched screen to the vertex has necessarily the effect of masking a portion of the former, and this has been censured as a defective construction ; but notwithstanding this reproach, and some little confusion to the eye, inevitable from the intersection of the lines of window and screen, it is undoubtedly to this singular mode of decoration that Saint Urbain owes much of the brilliancy of its effect and originality of aspect.

In the subordinate members and details of the interior, the various properties which have more than once in the course of our inquiries been insisted upon, as essential to the Decorated style, are strikingly exemplified. The base is of its proper section ; the plinth octagonal ; the profile of the groin-ribs one confined to this epoch ; the mouldings of the windows and

screens offer an identical section throughout their whole course; and where a *quasi* abacus and capital encircle them, the former is polygonal and has its upper side sloped, and the latter consists of two superimposed rows of natural foliage. In the windows of the side aisles alone, the mouldings are defective and without character, the whole design being worked with an immoderately broad plain chamfered member. We shall see hereafter how differently they are treated on the outside, to which in fact, in this instance, the inside has been sacrificed.

The pier arches of the nave were alone raised, when all hopes of continuing the building being abandoned, this part was hastily covered in with a common waggon-headed wooden ceiling, which still remains. In the vaulting shafts (which of course perform no office) attached in front of the piers, composed of five graduated cylinders, worked into a cluster by hollows of half circles, the Decorated principle is equally well preserved as in other parts, by the interposition of narrow square fillets placed obliquely: whilst in the preceding style, as has been shown, the hollows and rounds either glide into each other by a continuity of curve, or if that be not the case, immediately meet each other at an angle. The distinction may at first sight appear trivial; but it cannot be denied, that the multiplicity of these fillets, in a long suite of Decorated mouldings, contributes to impart to them a very peculiar physiognomy.

Exterior.

The West front has not been carried higher than the ground-story, containing the three doorways, and even

of this portion the beauty is much impaired by the enormous projection of the naked buttresses which mark the three divisions of its breadth. These masses of wall, for so they may be termed in their present state, have the effect of completely isolating the parts of the façade, a defect which we cannot doubt would have been remedied had the plan of the architect attained its completion, since it is evident from the presence of shafts in the angles, from which spring five groin ribs, that the entrance was destined to have been preceded by a projecting porch. Another singularity of construction, which may be pointed out, is that each smaller doorway occupies the centre of a semihexagonal recess. The principal Doorway is bisected into two square-headed apertures, whose summit is formed by the returning horizontally the vertical mouldings, precisely after the manner of a classical architrave, the jambs being destitute of abacus mould or foliage. In the sides, and between the two, stands a lofty square pedestal, placed diagonally in the latter instance. The transom receives an unusual development, being composed of a frieze of small figures, representing the dead rising from their tombs at the Last Judgment, bounded above and below by a broad band of the strawberry leaf and fruit, and over all a prominent string. Above this, the wall is ornamented with block tracery, of the common design of a four-light window: each pair of the four pointed trifoliated arches resting on the string, being comprised in a larger arch, and a four-foliated circle being inserted between the upper and lower compartments, and again between the former and the external arch, and every compartment exhibiting a projecting group of figures, which, taken in connection with

the frieze spoken of, completes the scene of the Last Judgment. This tracery offers a very complete specimen of the subordination of mouldings, characteristic of the Decorated style, consisting of three graduated rolls running together by means of hollows, and a narrow square fillet. The principal roll forms the external arch, the great circle, and the primary divisions; the next traces out the quatrefoils in the highest circle, the two lower circles, and the secondary subdivisions; the third designs the quatrefoil of the smaller circles; and the square fillet constitutes the foliation of the four arches at the base: in addition to which, the second roll runs parallel on each side to the first throughout its whole course; the third to the second, and the square fillet to the third: so that the section, wherever taken, gives symmetrical, though not identical, groups of mouldings.

The lateral doorways, undivided, have their summits formed, like the central one, by the horizontal return of the mouldings in the sides; but the tympanum is occupied by a cinquefoiled circle on two trifoliated pointed lights, and glazed as a window. The Archway is accompanied by a band of admirably sculptured foliage, reaching half way down the sides.

To the right and left of the principal Entrance, at a considerable height from the ground, runs a line of canopies with some very singular features. They are composed of very acute triangles (richly crocketed), taking a pierced trefoil in the point upon a pointed arch below; this arch being first trifoliated with *circular* foils, and then the upper foil cinquefoiled, and the lateral foils bifoliated, with circular foils likewise. The spandrels between two contiguous canopies are enriched

with sculpture of varied designs : some of animals, chimerical beings, assemblages of human figures, and others of most abominably licentious composition.

The North and South Transept fronts and their projecting open Porches, fortunately in a complete state, in beauty of arrangement and richness of detail are certainly unsurpassed by the creations of this or any other epoch. The elevation consists of three stories ; in the lower of which are opened the doorways : in the second, slightly recessed behind, two three-light windows of the same design as those of the apsidal termination, the points of the foils in the three quatre-foliated circles in the heads, and the foliation of the lights terminating in fleur-de-lis : and still a little thrown back, rises a high pitched triangular gable, with very strongly-moulded inclined sides, crowned by an amazingly lofty finial of very unusual character, and pierced in the centre with three lancet apertures under a general arch, with continuous chamfer on the edges. The angles of the front are strengthened with boldly-projecting buttresses of four diminishing stages rising to the level of the base of the gable, the lateral pressure of this being sustained by square turrets with triangular finialled canopy over each face, and capped with a solid four-sided pyramid. The successive retreat of the vertical planes of the façade of course leaves space for a narrow passage, connecting the flanking buttresses, and this is fronted with an open parapet along the foot of the gable and the windows respectively.

The treatment of the Doorways (there are two distinct undivided ones in each front) is distinguished by the same originality of conception displayed in every part of this graceful structure. The door-archway, exceedingly lofty, takes at its summit a quatrefoil upon two

trifoliated pointed arches below, the mullion between these being prolonged until it meets the apex of an acute triangular canopy, enriched with crockets and finial. The canopy includes a trefoil in the point resting upon a pointed arch, below which is constructed a trefoil arch. Now, the upper foil of this arch cutting through the horizontal summit of the doorway, properly speaking, and the lateral foils being continued down the sides to the ground, it is clear that the aperture owes its formation partly to the straight line at the top and partly to the trefoil arch.¹ The whole of the space from the doorway upwards to the archway is glazed with stained glass as a window. The ramification peculiar to the Decorated style is well exemplified in the instance before us: the roll moulding following the door-archway, traces out the quatrefoil and the two lights below, running down the sides until stopped by the external crocketed member of the triangular canopy; reappears below this, and rises to form its inner moulding, passes over the trefoil in the point, thence describes the pointed arch and the trefoil one beneath, and finally descends to the ground, without abacus mould or foliage. The sides of the doorways are curved into concave niches, whose lower part is occupied by a square pedestal for a statue, covered by a canopy.

The open Porch presents towards the street two pointed arches, and on the sides one such arch, surmounted by triangular canopies with a rounded trefoil in the solid tympanum. The arches rise from slender isolated pillars without capitals, along which the inner roll of the

¹ It is necessary to remark that the *apparent* construction only is here spoken of; the *real* construction appears in the wall plane behind, in which the aperture is square headed, and with this the wooden door coincides.

arch and the square fillet in front of the diagonal rib of the vault are continued to the base, the other mouldings being stopped a little above the spring. The shafts are crowned with pinnacles destined to resist the pressure of the canopy, composed of a square shaft with triangular finialled gablets over each face, from the midst of which ascends a solid four-sided pyramid, the middle one of these pinnacles being placed diagonally. Opposite to the central pillar, and placed obliquely with respect to those at the corners of the porch, are constructed substantial square buttresses of two stages, the latter finished with triangular cappings and ball-finial, the former having the front of the upper stage hollow chamfered, and slender cylindrical fillets placed at the angles so as to approach the effect of two concave niches, enriched with tall canopies, and terminating in quadrangular solid pyramids set diagonally. These buttresses are united to the pillars of the porch by means of flying arches, whose upper end coincides exactly with the springing of the vaulting, which consists of two six-celled compartments produced by the concave sides of the doorways being prolonged upwards in very acute cells, which intersect the main vault.

The Clerestory parapet is formed of a suite of large trefoils (the foils segments of acute ellipses) and a smaller trefoil reversed inserted in the intervals between the former. The windows are all accompanied by triangular canopies, whose lines cut through the parapet, above which their finial rises. On the sides of the transepts, and in the intermediate compartment, these canopies are placed on the face of the wall as we usually see them, the trefoil in the tympanum and the quatre-foliated circle in the spandrels constituting block tracery. But,

in the transept fronts and the apsidal termination, a much more pleasing and at the same time more skilful arrangement obtains. The canopy (triangular like the rest) surmounting a lancet arch of peculiarly graceful curve, with pierced trefoil in the tympanum, is brought forward in front of the window, and hangs lightly suspended between the buttresses on each side; and the distance between the window and canopy being exactly equal to the breadth of the clerestory gallery, the summit of the canopy rising through the parapet contributes materially to its solidity, which is further ensured by the pierced circle (quatrefoiled in the Transept ends, crocketed *internally* in the Apse end) which occupies the spandrel space produced by the inclined line of the canopy, the horizontal one of the parapet, and the side of the buttress.

The buttresses of Saint Urbain are singularly plain, and yet quite characteristic. Of four diminishing stages marked by strings of the ordinary Decorated profile, the two lower are unornamented. In the centre of the face of the third story is placed a slender quadrangular shaft, finished at the summit with acute triangular canopy over its three sides, and crowned with a square plain pyramid. In front of this shaft, and again in the re-entering angle formed by its intersection with the main construction, is added a similar member of slightly-diminished breadth and projection, rising to two-thirds the height of the first-mentioned shaft, all furnished with canopies and pyramids of the same form. The fourth stage possesses only the central shaft, with its canopies and pyramid; but these appendages being repeated at the same level on the vacant space in front and upon the sides of this story, the same clustered group of canopies and pyramids is produced, from the midst of which rises

the shaft and its terminating pyramid, standing off clear against the sky.

The canopies have a finial, but no crockets; the shafts themselves are in some instances mere strips of stone with sharp edges, which, in others, are concealed by a cylindrical fillet; some have a single pointed trifoliated pannel on the sides; others are quite plain.

In contemplating these buttresses and their crowning pinnacles, in which disdain of ornament is pushed to its extremest limits, we are irresistibly impressed with the conviction that the magic of proportion was never more profoundly conceived and beautifully illustrated than in their composition. So consummate is the skill displayed in the grouping and combination of their component parts, so little promising in appearance: with such inimitable grace and lightness are these naked, unadorned pinnacles poised in the air, that, involuntarily arrested, we linger long in admiration, as if in hope of surprising the secret of their fascination.

It will be remembered that interiorly the windows of the side-aisles and those in the back of the apsidal gallery are worked simply with a very broad fillet plain-chamfered on the edges. On the outside the design is traced out in the proper way by a roll-moulding. The triangular head of the lights is formed as a canopy, with crockets of oak-leaves and rich tall finial; their vertical divisions or mullions and their sides run up into the lightest pinnacles imaginable, with geometrical pannelled faces, triangular canopies, and square pyramids, all profusely crocketed; and the horizontal line which includes the window aperture is cut into a string of characteristic profile. The pierced parapet of the walls consists of a

succession of trefoils, of somewhat unusual, but not the less effective form.

The square pedestals in the sides of all the portals, narrow and lofty, are crowned at the summit with bold plain strings of admirable profile, except the one set diagonally between the two doorways of the West front, which has in this situation a deep band of oak-leaves and acorns most magnificently carved. The faces are adorned by a trefoil arched pannel, surmounted by a triangular canopy (crocketed and finialled), with a trefoil or flower between the two, their angles being concealed by the prolongation to the base of the mouldings used in the formation of the trefoil head, which, from the rise of the canopy to the cornice upwards, are replaced by delicate turrets properly enriched, and carrying crocketed pinnacles. This group of angular mouldings is encircled by rows of foliage, as the oak leaf, the rose, the strawberry and fruit, the pansy, &c., below a minute abacus mould; in the spandrels are sculptured representations of grotesque figures, imaginary beings, half-human, half-beast, or this space is divided by intersecting diagonal raised lines into lozenge-shaped compartments, each occupied by a fleur-de-lis: and all these originally resplendent with gilding; the foliage, bases and mouldings, coloured in varied hues; the surface, embellished with its floral paintings, must have combined, when fresh from the hands of the artist, to render Saint Urbain of Troyes one of the most enchanting architectural spectacles which the genius of man has bequeathed to the admiration of succeeding ages.

ROUEN—*The Cathedral.*

THE Cathedral of Rouen has too frequently furnished the theme of description to the antiquary and tourist to permit the hope of making any important addition to the information we already possess on the subject. Apart, however, from an almost unexampled beauty of execution in the details, which gives them claims to more than ordinary attention, the North and South Transept ends display so admirable and complete a combination of the leading features of the style, that no better opportunity will offer itself of becoming acquainted with what will be found to be the general arrangement of a Decorated front, wherever buildings of this class exist in a perfect state.

Of but one compartment in breadth, flanked by buttresses, which will be hereafter described, the elevation presents from the ground to the summit four successively retiring perpendicular planes. The lower is filled entirely by the lofty portal, whose pointed arch is made up of three concentric orders of statuary and canopies separated by well-defined triplets of circular bowtells (the centre one of larger diameter), with intervening *half-circle* hollows and diminutive square fillets, bordered on each side by a parallel narrow band of foliage. These subordinate clusters of mouldings which divide the orders of statuary, prolonged down the sides to the base, are enriched with light wreaths of

oak-leaves woven horizontally round them, *below* the commencement of the curvature of the archway, and from this point the space they circumscribe is converted into a semi-hexagonal niche with square pedestal at the foot. The doorway is bisected by a similar square pedestal, set diagonally, into two apertures, each bounded at the summit by a straight line, whose extremities are supported, or appear to be so, by beautiful angel-corbels. The flat solid tympanum becomes the field for a display of sculpture in high relief, arranged in three superimposed ranks, representing the scene of the Last Judgment.¹ The door-archway is surmounted by an acute triangular canopy rising to the height of the centre of the rose, to be presently spoken of, completely pierced into geometrical designs, of which some of the compartments receive the additional decoration of a group of figures. A broad horizontal band of foliage, and a moulded string above the apex of the door-archway, crowned by a low parapet of geometrical form, neither intercepting the lines of the canopy nor interrupted by them, terminate this first plane. At the distance of some feet behind the parapet is opened the lower part of the great Window of the front, comprising the whole space between the buttresses at the angles, above which retires slightly the upper portion, composed of a magnificent rose, the transition from one to the other being managed by a moulded inclined

¹ In the lowest line of the composition are seen the dead rising from their tombs at the sound of the trump. In the middle one is depicted the separation of the elect and the damned—the subject being doubtless completed by the representation of our Saviour, seated on his throne, awarding the final sentence, with St. John and the Virgin at his side, in the attitude of intercession : but this part has been destroyed.

plane above a flowered string. A very rich border, composed of well-sculptured cherub-heads, with expanded wings, enclosed in two strings of foliage, circulates round the summit of the window. This window, like the portal, is crowned by a triangular canopy, but the piercings of the tympanum assume Flamboyant forms. The parapet extending behind it (the lines of the two being independent of each other, as in the lower instance) resembles the Portal parapet. The high pitched triangular gable which finishes the elevation constitutes the fourth plane, whose surface is relieved by block tracery designs of purely geometrical character.

The buttresses, square in plan, and set parallel to the wall, are broken in height into three graduated stages (from the level of the Portal parapet upwards), separated by plain strings above a hollow moulding filled in with a flowered ornament. The front and sides of every division are enriched with a geometrical tracery pannel of two trefoil arches (upper foil pointed), or of two Pointed arches trifoliated, which take a quatrefoil between themselves and an external Pointed arch, surmounted by a triangle crocketed and finialled; the design being worked out precisely as would be the case with a window of the same form, by means of continuous slender bowtells and fillets, which, passing downwards through the customary garland of oak leaves, conceal the square edges of the buttress. In addition, the lowest story is furnished with enriched square pedestals for statues, and its sides are rendered slightly concave. A quadrangular solid pyramid having crockets along the angles, and the surface cut into hexagonal scales of peculiarly graceful form, crowns the elevation.

The canopies in the sides of the doorways, in the arch-mouldings, and wherever else they occur, are of uniform composition: formed of three triangles, conjoined at their base, projected in a semi-hexagon, with Pointed trifoliated arches below, springing from richly carved bosses. At each angle rises a little *buttresset* with appropriate panneling on the sides, connected at the summit by a horizontal flowered cornice, the spandrels being filled in with a trefoil or some simple design. The canopy-head is vaulted with a six-celled compartment, with delicate ribs on the projecting groins, and beautiful boss at the point of intersection.

The Pedestals are ornamented on their disengaged faces with a trifoliated pointed-arched pannel under a triangular crocketed canopy; and below this to the base, with groups of Bas-reliefs enclosed in compartments formed of a semicircle described in the middle of each of the sides of a diagonal square.

If we compare this North front, the *Portail des Libraires*, with the opposite one known as that of *La Calende*, more happy in its situation, for it is approached by a lofty flight of steps, we discover these differences. The centre bowtell of the clusters of mouldings dividing the orders of statuary in the Archway head, and entering into the formation of the sides, is worked by a slight curve of contrary flexure to a fine feather edge—a very favourite device of the architects of this period: the Parapet terminating the first plane instead of being pierced, is a solid portion of wall ornamented with block tracery (4 foliated circles), and is stopped by the canopy of the Door-archway below: and this canopy instead of crockets carries on its raking lines a series of inverted trifoliated semicircles;

and again, the pierced tracery in the tympanum of the Window canopy is displaced by a mass of statuary protected by far projecting, lofty, and elaborately wrought canopies. But the change the most striking occurs in the Buttresses, which are more complex in arrangement, as well as richer in effect. We have, in the first place, the square buttress set parallel to the wall, divided upwards into four graduated stages by plain moulded strings. In addition to the usual Geometrical Pannel crowned by an excessively acute triangle with trifoliated semicircles outwards instead of crockets, the lowest story has engaged at the foot two square Pedestals (placed diagonally) identical with those in the sides of the doorways, carrying full-length statues, sheltered by semi-hexagonal canopies, which in their turn become the supports of other figures. The second story has a simple pannel only: the third, hollowed into a concave niche for statuary, ends in a tall crocketed triangle, which takes a statue too on its point: the fourth presents also a concave recess; in this case, however, occupying only a portion of the entire breadth, and so leaving at the sides a narrow pilaster-like surface, to which the flowered cornice at top forms a sort of capital: the recess being crowned by a solid square, crocketed, and scale-cut pyramid, and the pilasters carrying open square turrets enclosing statues, with a similar capping.

Each salient angle of this primary Buttress is masked by a very graceful pyramidising composition of two distinct portions (the plan a square placed diagonally with respect to the former): the lower part broken by plain strings into three, the upper into two successively retiring and diminishing stories, and both finishing in

square open Turrets, crowned by octagons, crocketed, finialled, and scaled, enclosing full-length figures borne on square pedestals, enriched on their sides with sculpture in compartments, as in the Doorway of the North front. Lastly, the gable end of the façade is flanked at each corner, from the Parapet upwards, by solid octagons projected over on moulded brackets, panelled and canopied on each face, strengthened at the angles with small bowtells, and surmounted by a pyramid of the same form, with crockets, finial, and scale-cut surfaces.

With such variations as we may suppose to have been suggested by a desire to avoid a servile imitation, as the forms of the tracery in the windows and tympana of the canopies, the descriptions which precede will be found to adapt themselves with great facility to a large number of buildings of the Decorated class. Amongst others may be adduced, as examples, the following :—The Western façade of *St. Jacques, Dieppe*—a very fine specimen, where the flanking buttresses are extremely rich, elegant, and well designed; but unfortunately the Portal wants the crowning canopy. The North and South fronts of *Notre Dame, Paris*, in which the first-mentioned members are too naked, and the system of retiring planes is less strikingly exemplified. The principal Entrance of *St. Pierre, Caen*, much disfigured by tasteless restorations. The upper part only of the central compartment of the West front of the Cathedral, *Poitiers* (for we should hesitate to enumerate the lateral divisions and the ground story as good Decorated), which has its superb Rose window circumscribed within a square. The Transept ends of the Cathedral of *Tours*, of which the North one espe-

cially is admirable; the Rose window in this instance also being included in a square. The South Transept front of *St. Ouen, Rouen*, perfect in every respect, with an exquisite open Porch preceding the doorway. The opposite front is blocked up by the modern Hôtel-de-Ville.

EVREUX—*The Cathedral.*

To the completion of the Cathedral of Evreux successive ages have brought the tribute of their architectural inventions. The primitive constructions, inspired, in some measure, by the contemplation of the ruins of an antique civilization in the days of its degeneracy; the elegant conceptions and graceful ornament of perhaps the purest period of Medieval Art; the splendid but excessive decoration in which lurk the germs of future decline; the classical forms, which, with the revival of classical literature, emerged from the oblivion in which centuries had shrouded them; and, finally, the productions of a corrupt and unintelligent system, which, whilst professing to recognize the leading principles consecrated by tradition, utterly overlooked their spirit and harmony of detail: each of these in turn unfolds itself to the eye of critical examination. In another point of view, too, this instructive monument affords materials for lessons of the highest usefulness; for we learn from it to limit the loose statements of total destruction which the ecclesiastical writers were too apt to adopt, and how, by a careful investigation and nice discrimination of subordinate parts, we are led to the discovery of a style whose original character subsequent alterations have been employed in the endeavour to efface.

The plan, by the addition of different epochs, presents three aisles, into which the Western area is

divided; the chapels along the external ones of these; North and South transepts; choir, apsidal aisle, and the chapels communicating with this. The seven Pier-arches, extending from the West door to the transversal branch, circular, of two orders, sustained upon piers of uniform composition,¹ offer two modes of treatment of the arch-mouldings: the five Western ones having edge-rolls, and the soffit formed into a sort of triple roll, whilst the two on each side, contiguous to the transept, have unmoulded edges, and merely a massive half-cylinder on the face of the sub-arch—a distinction which has led some local antiquaries to regard the latter as a vestige of the Cathedral dedicated in 1077, and the former the remains of the one which arose after the catastrophe of 1119. But, the circumstance alone of a somewhat greater complexity in the disposition of these members, unaccompanied by a corresponding change in the accessories, as the section of the abacus, the base, and decoration of the capitals, which here are identical throughout, is too uncertain an indication to be much relied on as implying a difference of date, in proof of which assertion may be adduced the fact of many Early-Pointed arches consisting simply of two orders of square-edged members. The Piers have been mutilated in front from the triforium string upwards, and towards the side aisles completely cut away, when the vaulting of this latter portion was renewed during the prevalence of the Flamboyant style. Such

¹ The pier on the plan is a square, with a pilaster on each face carrying a half shaft, the eight re-entering angles being occupied by engaged shafts of smaller diameter; three in front and towards the side-aisles serving for the vaulting-ribs, and three in each of the sides being given to the arch-mouldings.

are the relics of an edifice which, according to the testimony of the historian, *William of Jumièges*, had few rivals in magnitude and splendour in the province of Normandy.

As to the extent of the injury sustained by the church in the destruction of the city in 1194, and the restoration which ensued upon this calamity, history is silent; nor has the monument itself preserved the slightest trace of the intermediate steps by which the transformation of the Romanesque into confirmed Pointed Architecture was gradually operated, since, pursuing our researches in the order of art, we find ourselves in the presence of pure and well-developed Decorated, to which style the whole of the Choir and Apse (with an exception to be hereafter noticed), as well as the triforium and clerestory stages of the Nave, owe their existence. The apsidal termination is formed by seven of the sides of a dodecagon; and, by a somewhat unfortunate disposition, the bay of the *intermediate compartment* nearest to the transept, diverging from the right line, is inclined inwards so as to meet the transept-wall at an acute angle—a contraction of the entrance, whilst the choir itself is wider than the central division west of the transept, very unfavourable to the effect of a perspectival view.

The Archways of the intermediate compartment (there are four of these), obtusely-pointed at the summit; the seven of the Apse, narrow, stilted, and acute-headed, are composed entirely of slender circular bowtells, alternating with half-circle hollows and small square fillets, woven round with wreaths of superposed rows of natural foliage and *quasi*-abacus mould, at the point where the junction of the curve and perpendicular

takes place. The Decorated of France possesses no more beautiful and complete exemplification of the governing principle of the style than the effective grouping of these clustered cylinders. The five in front towards the central division, and so towards the apsidal aisle, the three in each angle of the polygonal Apse, rise uninterruptedly from the floor to the spring of the vaulting, and there assuming its curvature, become the transverse and diagonal ribs of the former, the diverging ribs of the latter.¹ The base of its proper section is elevated upon a tall polygonal plinth. The Clerestory windows of the intermediate compartment, of four lights, are thus designed. The head of the window contains a cinquefoliated circle resting on two pointed arches, each of which includes a curvilinear trifoliated triangle upon the apices of two pointed trifoliated arches below. The graduation of moulding is properly observed in the composition of these windows: the great external arch, the circle, and the primary divisions, being worked with a circular bowtell; the curvilinear triangles and the four lights being traced with one of less diameter, and the foliation by a narrow square fillet. In addition to these three orders may be reckoned a fourth, constituting the wall-rib prolonged to a base upon the Triforium string. The apsidal windows, to adapt themselves to the narrower pier-arch, are but of two lights, each of which, pointed and trifoliated, takes

¹ Some of these bowtells carry on their face a square fillet, and it is curious to remark that this member is allowed to pierce the string of foliage and abacus mould above; a striking proof of the extreme care with which the great feature of a Decorated building, continuity of moulding, was preserved even in the minutest detail. Examples of the same practice occur in certain parts of *Saint Urbain*, *Troyes*, and in the porch preceding the west door of *Saint Bénigne*, *Dijon*.

a curvilinear trifoliated triangle above it, under a pointed arch, these in their turn surmounted by a cinquefoliated circle under the external arch.

For the convenience of presenting in one view the Decorated parts of this edifice, it becomes necessary to return to the Nave. The Clerestory windows of this, of four lights also, differ from those of the choir in taking an octofoliated circle at their summit, and in the lower lights being formed of trefoil arches (not pointed arches trifoliated), each couple bearing a trefoil (circular foils) instead of a curvilinear triangle. In other respects, the description of the former becomes applicable; and here also the external order of the window arch fulfils the office of the wall rib, and is brought down to the triforium string. The Triforium gallery, though apparently contemporaneous with the superstructure, will not be deemed an equally favourable specimen of its style. Four trefoil-headed openings (the upper foil pointed) correspond to the divisions of the window; and each aperture on the South side is crowned by a plain dripstone, on the North by a triangular crocketed canopy. At the foot of the gallery extends a low parapet of quatrefoils, mere piercings in a solid surface.

Upon the Apsidal aisle open fifteen chapels.¹ The Lady-chapel comprising three four-celled compartments of vaulting, and closed to the East by five of the sides of an octagon: the two succeeding ones on each side, representing three sides of the same figure, of which the partition buttresses displayed internally

¹ Two of these on the *South* side have been shut out from the apsidal aisle, and converted into a sacristy. The two Flamboyant doorways which admit into it are amongst the very best examples of the style.

complete the fourth and fifth; and the remaining ten being parallelograms formed by setting back the wall on the outer edge of the buttress. The Lady-chapel, included in the additions made to the Cathedral in the fifteenth century, offers incontestable marks of the architecture in favour at that period. Thus the windows (of three lights at the extremity, on the sides of four, these lights being in some instances circular headed), instead of the usual forms of foliation in their summit, display, in the former, three Fleur-de-Lis, in the latter, one such design: the tracery is worked with the characteristic ogee fillet of the Flamboyant style; the groin ribs, of the same profile, vanish at the spring in a sort of bulging member which occupies the restricted space between the windows: and lastly, the wide, shallow, and straggling hollows, quite as constant in the later period of Pointed Architecture in France as in our own Perpendicular, are continuous to the base, which has a long polygonal plinth with concave sides. At a superficial glance, we should experience no hesitation in assigning the remaining chapels to a date nearly corresponding with that of the Lady-chapel; for the windows, three lights in the polygonal ones, four lights in the square ones, all excellent in design, are of the most manifestly Flamboyant character. But on looking further, we acquire conclusive proofs that these chapels had an origin anterior to their windows, and that they completed in fact the Decorated plan of the Eastern part of the cathedral. We discover that the Archway by which they are placed in communication with the aisle, is such a portion of the opposite archway of the choir as suited the requirements of the situation; that the groin ribs of their vaulting prolonged to the very

ground are direct imitations of these members of the choir; that the sides of the partition buttresses are ornamented with block tracery pannels of the purest Decorated design, which, guided by universal practice, we are justified in regarding as the model of the original windows themselves; and if further evidence be needed, it is supplied by the presence in the sides of the windows of a rich cluster of mouldings of beautiful Decorated section, base, &c., which having been truncated at the commencement of the curvature of the arch, are thence replaced by two Flamboyant hollows, a disposition which deprives the upright members of all character of utility.

The Chapels which border the nave-aisles are in the same case. Opened during the prevalence of the Decorated style, for the contemporaneous windows have been substituted Flamboyant ones of very strongly-marked character, inasmuch as some of them offer examples of those unsymmetrical sided ogee lights which appear one of the last extravagances of this period of art. The architect, on this occasion, however, has taken care to remove every vestige of the former. At an interval probably not very remote from these insertions, was effected the restoration of the vaulting of the side aisles, whose groin ribs, formed of ogee fillets, die upon the vertical face of the mutilated remains of the piers of the Nave and corresponding wall pier; and over the original round pier arch is constructed a pointed one, which became necessary to produce uniformity in the vaulting cells.

In addition to the examples already adduced, of the habit of sacrificing to the reigning fashion of the day, there remains to be noticed another instance. We speak of the Triforium stage of the choir and apsidal

termination, reconstructed likewise after the invention of the Flamboyant style. Amongst the few specimens of this member, which, after the Decorated fell into disuse, became of very rare occurrence, may be named the Triforium of *Saint Maclou, Rouen*, of the Choir of *Saint Jacques, Dieppe*, and of the Church of *Saint Ouen of Pont-Audemer*, all of which, it will readily be conceded, are far from approaching in grace and elegance of disposition the one before us. Every principal compartment, subdivided into two apertures with Flamboyant tracery in the head, is crowned by a conoidal canopy with concave sides, carrying large crockets and tall finial, between every pair of which rises a *Buttresset chamfered to an edge*,¹ appropriately enriched on each face, and ending in a delicate pinnacle passing through the broad band of foliage which constitutes the Clere-story string, whose external edge is crested with a line of inverted trifoliated semi-circles with fleur-de-lis points. The base is of the peculiar section of the style, and yet we remark, in the formation of the tracery and the divisions, the employment of slender rolls encircled with foliage, an anomaly repeated in other parts of the edifice, as we shall presently see, and which is probably due to some fancied propriety of accommodation. The back of the Triforium is pierced with openings, not much dissimilar from the front, glazed as windows.

With respect to the Transepts (of two compartments of four-celled vaulting to the North and South), a comparison of the archways in the East and West walls, of the section of the vaulting ribs descending to the floor, the base-mouldings, and other minuter details, with the

¹ The universal plain buttress of the style.

corresponding members of the choir, establishes very satisfactorily that, in the construction of this portion, the Cardinal Balue can claim no share. Whether this prelate found the superstructure complete, and so sacrificed the work of his predecessors for the sake of uniformity with the style in which it was proposed to raise the *South* front, or whether the Triforium and Clerestory stages had no existence prior to this façade, are questions not equally capable of solution, and indeed of comparatively slight importance, the fact of their correspondence of style being undeniable. There are some circumstances, however, which appear to give weight to the latter of these hypotheses, as, for instance, the abrupt truncation of one of the bowtells composing the Pier-archway at the height of the triforium string, which, by rendering it positively useless, seems to indicate some change of plan before the completion. However this may be, the tracery of the windows, fine six-light ones, assumes most unequivocally Flamboyant forms, though the eye is struck by the same discordance in the mouldings which has been stated to exist in the triforium of the choir.

The Triforium story of the sides of the Transepts exhibits great diversity of design. The compartment of the East wall of the South Transept, nearest the *Crossing*, presents one of the simplest of the Decorated models: a quatre-foliated circle between two pointed trifoliated apertures below and an outer pointed arch, the principal moulding being returned horizontally so as to make the compartment square-headed. In others, the only change which occurs is the suppression of the lower circumference of the circle where this meets the apices of the arches on which it rests: in a third instance

a variation is produced by truncating both the upper and lower circumference of the circle, so that it glides above into the external arch, and below into the secondary arches. These differences may perhaps scarcely appear of sufficient importance to constitute a difference of style; but besides that the latter are wholly unknown to the Decorated in its purity, they passed so easily and naturally into the favourite devices of Flamboyant architecture as to be with difficulty distinguishable from them; and accordingly, in other compartments, we find the secondary openings assume the characteristic ogee shape, and finally converted into the unsymmetrical sided ogee arch.¹

In the parts of the Cathedral remaining to be described, the Flamboyant reigns with undisputed sway, and appears with certain contrivances of construction and modes of enrichment, as novel as effective. The summit of the large windows opened in the fronts, formed into a rose of simple but good tracery in the South, of more complicated design and unrivalled richness of effect in the North, is separated in the customary way by a broad moulded and flowered Transom from the lower part, which is preceded by an open screen of corresponding height, whose perpendicular divisions run quite through to the horizontal line at the top. A pierced parapet of ordinary height crosses the foot of this screen, which is again surmounted by a second parapet of different design, both the one and the other

¹ It is worthy of remark, as confirming the view here expressed, that in the compartment on each side at the entrance of the choir, which makes the divergence from the right line, the window in the south side is of Decorated design; the opposite one of Flamboyant character; and below the former the Triforium story is of the kind first mentioned in the text, whilst this stage below the latter is in conformity with the third description.

being thrown across the angle formed by the sides and the end of the transept upon bold brackets provided for their support. The space between the lower part of the window and the screen being sufficient to leave a convenient passage is roofed with a flat ceiling which serves, of course, as the floor of the transom gallery above. The entire breadth of the ground story of the North transept end is spaced by five chamfer-faced Buttresses into four unequal divisions, the two wider being pierced by the Doorways, closed at the top by segmental circular arches edged with lines of trifoliated semicircles; the two extremes being formed into niches with pedestals and canopies for statues. Every one of these buttresses is enriched on its sides with canopies, and terminates in a crocketed pinnacle. The surface of the wall above the doorways is decorated with six doubly foliated pointed arches in relief, surmounted by the same number of lofty crocketed conoidal Canopies with concave sides, between the pairs of which rises a pinnacle in all respects like those which finish the buttresses first spoken of, and all the flat parts are overlain with tracery. The canopies and pinnacles, instead of finials, take on their points a rich polygonal *Corbel-Pedestal* with concave sides. Below the window-screen extends a suite of projecting canopies, corresponding to the corbel-pedestals below, which originally supported full-length statues of our Saviour and the twelve Apostles. Shorn as it is of its sculpture, this transept still remains a model of well-conceived and well-executed splendour, which it is impossible to contemplate without acknowledging that the Flamboyant style, when freed from the extravagances and puerilities by which it is too frequently disfigured, was not incapable of pro-

ducing works in some respects worthy of being compared with the efforts of what we rightly regard as the better days of the art.

The octagon Lantern over the crossing is remarkable for the form of the pendentives, by which the passage from the square to the polygon is managed; these being triangular spaces with the apex downwards, and having the surface covered with an intricate net-work of block tracery.¹ The lantern itself is of two stages in elevation. In four of the sides of the upper story is opened a window (glazed) of four lights, with Flamboyant tracery in the head, whilst in the alternate sides against which the external buttresses are built the same design appears as a pannel. In the lower story these are mere apertures pierced in the inner face of the wall, to light the passage which coincides with the thickness of this; and above them runs round the polygon a pierced parapet, with a broad string of foliage below projecting over the angles so as to form there rich corbels. The groin-ribs of the octopartite vaulting, which covers the lantern, die at their springing points on the circumference of an engaged shaft in the angles of the polygon.

✽

Exterior.

On the exterior of the North front, as in the inside, are lavished all the resources of a school, to which, however exposed to the reproach of having abandoned the simplicity of an earlier period, and so prepared the de-

¹ It is curious to find the same method employed to place an octagon on a square base in a building so far removed in date and style from this example, as the fine Transitional tower of *Saint Aubin, Angers*, where the pendentive is pierced with a lengthened pointed light.

clension of art, cannot be denied the merit of great inventive power displayed with skill and intelligence, and in such a way as to produce a harmonious and consistent whole, known as the Flamboyant style, of whose peculiarities and characteristics this façade may confidently be asserted to be one of the most splendid and complete expositions.

The front presents but one compartment in breadth, flanked by hexagonal stair-case buttresses. Between the two apertures of the doorway, each closed by a horizontal line, supported at the extremities by quarter circles, stands a massive pier, formed at the foot into a highly-ornamented pedestal, above into a concave niche, and over all a high, projecting canopy. The door-archway, very obtusely pointed, is made up of three orders of well-defined groups of ogee fillets continuous to the base mould, alternating with which are two lines of statuary and canopies, accompanied by strings of foliage descending somewhat lower than the impost. The tympanum is solid, nor does it appear at any time to have been occupied by bas-reliefs or other decoration. The archway is first crowned by a broad concentric drip of foliage resting on floriated corbels, to which succeeds a very low conoidal canopy with pedestal-finial, and again above this an acute triangular one reaching to the centre of the rose window, the space between the two being pierced into tracery, so disposed as to resemble the summit of a pointed arched window, thence to the apex being filled by other tracery, and a very elaborate overhanging canopy, destined to protect the statue which originally stood upon the finial pedestal of the lower conoidal canopy.

The portal-gallery of tall, narrow-pointed apertures

(trifoliated), is crossed at the foot by a pierced parapet of ordinary height, both the one and the other being cut through by the inclined lines of the door-archway canopy. Through the openings of this screen is visible the lower part of the large central window divided from the rose into which the summit is formed by a very bold prominent transom, whose horizontal line is interrupted near the extremities and returned downwards in a slight curve. This transom carries its pierced parapet of quatre-foliated ovals pointed at both ends. The window is surmounted by a canopy with concave sides, whose solid tympanum exhibits a group of figures in high relief. Next follows the gable parapet, (still of different design, this diversity being one of the constant peculiarities of Flamboyant architecture,) interrupted by the window canopy: retiring from which rises the acute triangular gable which terminates the elevation.

Having explained the construction of this façade, it remains to notice the embellishments by which it is carried to so high a degree of splendour. The continuous hollow moulding of the doorways is filled in with a band of foliage: the interior hollow moulding of every canopy, the same member of the tracery arch in the tympanum of the door-archway, in the upper and lower boundary lines of the parapets, receives a similar decoration: from the internal edge of the doorways, the lower and the exterior order of the ogee fillets of the door-archway hangs a fringe of trifoliated semicircles springing from flowered bosses: the circular head of the central window is surrounded by two concentric strings of foliage prolonged to the transom parapet, and the transom itself is accompanied by corresponding parallel bands. The two canopies of the door-archway carry the large crockets

of the style, which in the window canopy and along the upper line of the portal-gallery are exchanged for rows of diminutive inverted pointed trifoliated arches, every point being tipped with a large fleur-de-lis. The apex of the crowning gable carries a lofty canopy with slightly-concave sides, terminating in a slender crocketed pinnacle, and up the raking lines runs a pierced parapet of singular Flamboyant forms, both canopy and parapet edged with a line of the double-feathering and fleur-de-lis just described, which, standing off against the deep clear hue of the sky, produce an almost magical effect. The solid face of the gable is spaced into four divisions by delicate square buttressesets shooting up into crocketed pinnacles, and flanked by similar buttressesets, all piercing through the inclined lines as well as the parapet, and the entire surface is covered by the most exuberant mass imaginable of window designs, canopies, and tracery: and, finally, the spandrel spaces on each side the window and door-archway canopies, as well as every flat portion, become the field for a display of block tracery of the most florid description.

Of the flanking Buttresses, the disengaged sides are broken in height into four stages, every one distinguished by its lofty Canopy and traceried pannel, imitating the designs of windows. The lower and second tier of canopies, the former of the usual conoidal shape with concave sides, the latter of a different form, very usual in Flamboyant architecture, are completely detached, except at their spring, from the solid face of the buttress, over which they hang forward, and the tracery beneath appears as an elegant pendent fringe. The canopies of the third story, approaching the ogee outline, though not precisely the one familiar to English

eyes, and the uppermost, like those of the ground stage, adhere in the usual way to the surface, as well as the tracery below. The lower canopies, in addition to the large crockets and finials they possess in common with the rest, have along their outer edges a line of inverted trifoliated semicircles. All the stages were originally embellished with statuary, for the reception of which are provided, in the lowest story, pedestals like those in the sides of the Portals, and thence upwards corbel-pedestals (polygonal with concave sides) of extraordinary richness, supported on a polygonal shaft, engaged in the face of the buttress. The angles of the Butresses are further strengthened by tiers of slender *Buttressets*, terminating at the height of each stage in an elegant crocketed pinnacle. Two bold bands of foliage and an open parapet above, of the same model as the one along the foot of the gable, run round the buttress, which is crowned by a hexagonal Turret, pierced in each side with a double aperture, and capped with a high parapet formed of crocketed canopies, corresponding to the openings, from the aggregate of which shoots up a low polygonal pyramid, crocketed and finialled also.

The front faces of the Staircase-buttress thus described, up to the second story, are masked by a subsidiary one, representing two sides of an irregular figure, with concave surface, finished with a square crocketed pinnacle set diagonally, the decoration of these being in all respects similar to the two stages of the primary buttress they conceal; and further, from the Portal-gallery upwards, the re-entering angle on each side, formed by the central compartment of the Façade and the flanking buttress, is occupied by an

ordinary chamfer-faced buttress, surmounted by its pinnacle.

The South Transept front, from its excessive plainness, affords the most complete contrast with the sumptuous decoration of the opposite one. The surface of the crowning gable is destitute of the slightest ornament, though its inclined lines carry the crockets of the style, and the apex a finial. The buttresses of the angles, which, polygonal below, become square above, have no other relief than the plain strings by which they are divided into three or four undiminishing stages. At the summit they take a square shaft, canopied and pannelled in every side, surmounted by a crocketed quadrangular pyramid. The gable parapet is one which properly belongs to an earlier style, being a suite of quatrefoliated circles. The Rose window of this front is, however, the part most likely to attract attention, for, circumscribed within a square above and below, the circumference of the circle projects beyond at the sides; and again, the lower lights, which in all other examples form but the accessories of the Rose, are here separated from it by a considerable space of wall and a narrow inclined plane, so as to make of the two, distinct isolated apertures. The Portal of this façade is blocked up by modern erections.

The central Lantern is lighted by pointed windows of four compartments, in four of the sides, as has been stated in describing the interior, the alternate ones being strengthened by engaged hexagon buttresses of uniform diameter from base to summit, divided into six or seven stories by plain strings, and finishing in open crowns of tracery, with small pinnacles at the angles of

the polygon. There are no openings, except a few narrow, lengthened loopholes.

The Clerestory windows are not crowned by triangular canopies, and so far are deficient in one of the characteristics possessed by the best examples of their style; neither are they accompanied by dripstones, unless we should be disposed to recognise this member in an external concentric roll, whose springings vanish on the sides of a pilaster interposed between the windows.¹ For the rest, the outer mouldings of these windows are the exact counterpart of the interior profile, and in the sides of those of the chapels of the apsidal aisle still subsist the original Decorated mouldings, of almost unexampled beauty, truncated at the spring of the window arch, when the Decorated tracery was replaced by Flamboyant designs.

The windows of the aisle, East and West of the Transepts, offer an assemblage of ornament of the best period of the style. They are crowned in the first place by a concentric drip of foliage, resting at the ends on corbels of leaves, animals, and human heads. Above this occurs a low conoidal canopy, terminating in finial pedestal, which had originally its statue; and over all is constructed a high triangular one, interrupting the horizontal lines of the parapet, and having its tympanum pierced into tracery of perfect Flamboyant design. This second canopy has likewise its finial for the reception of a figure, and both are furnished with large, well-designed crockets of foliage, except in some instances on the South side, where we have animals of various sorts creeping up the inclined lines. The

¹ Against the *face* of these pilasters, about the flying arches of the buttress, as will be described presently.

hollow mouldings of these canopies, as indeed in every part of the building, contain running strings of foliage or detached flowers—a mode of decoration which adds infinitely to its gorgeous appearance; and finally, the spandrel spaces are spread over with characteristic tracery of different designs.

The Buttresses of the part East of the transepts are plain, but good. On the plan they represent a cross, of which the branch towards the Clerestory wall should be produced; in elevation, they consist of two stages divided by a simple string, the lower one being unornamented. Above the string, the three shorter arms are relieved in front and on the sides by a single geometrical pannel (a pointed trifoliated arch), furnished with stout shafts at the angles, and surmounted by crocketed triangular canopies, from amidst which rises a square shaft, treated in the same way, capped by a solid quadrangular pyramid, crocketed and finialled also. In addition, at the extremity of the prolonged branch is raised a hexagonal shaft and pyramid, from which, as well as from the lower stage, springs over the roof of the aisle a flying arch. The extrados of these superposed arches abuts against a pilaster applied to the clerestory wall, of which the cornice and foliage band beneath in passing over it constitute the capital; whilst the intrados reposes upon a bulky pillar engaged also. On each pilaster stands a shaft like those already described, rising through the pierced parapet of the clerestory wall. Below the parapet of the aisle, these buttresses in their primitive state presented but two plain stages separated by a string, as may be seen on the South-east side of the church, but at a subsequent period, no doubt, when the windows were transformed, and

their canopies added, they were strengthened by other constructions, which bear all the marks of their Flamboyant origin.

The Clerestory Buttress of the Nave is far from possessing equal merit with the one just described. Of two stages, likewise, the lower is an unadorned parallelogramic mass serving as the support of a heavy, clumsy, ill-proportioned square shaft with solid crocketed pinnacle, &c.¹ The flying arches are double in this case also, but by a disposition productive of the worst effect, *both* spring at their lower end from the shaft. The pillar which supports the intrados stands apart from the wall, with which the extrados is immediately connected without the interposition of pilaster. The same Flamboyant additions in front of these buttresses, both above and below the parapet of the aisle, are as easily recognizable as in the buttresses East of the transepts.

The great Western façade of the Cathedral is unworthy to arrest attention for a moment. A heavy, unsightly mass of stone, into the composition of which enters every pseudo-classical order, it presents one of those wretched attempts not unfrequent at the close of the seventeenth and commencement of the succeeding century, to reconcile principles essentially discordant in their nature, of which the result must ever be an architectural anomaly without beauty, grace, or consistency.

On a comparison of the intrinsic evidence derived

¹ It is proper to notice that the original triangular canopies of these shafts have been preserved in but one instance, the rest having been replaced by the ogee-formed canopies of Flamboyant date. The same is the case with the crowning pyramids, which are wholly restorations, bearing the large crockets of the style.

from the monument itself with its written history, we find a direct contradiction to its assumed destruction by fire in 1355, in the preservation of four of the windows of the Apse, whose construction preceded this period by some fifteen or twenty years (1335–1340); these windows being the one at the extreme point of the Apsidal termination, the one adjacent on the North, and the two contiguous on the South. The clerestory window of the nave, spoken of as commemorative of the accession of William of Cantiers to the see (1400–1418), is the *fifth* on the North side from the West entrance, above the pulpit. The Sacristy (distinguished at present as the “*Great Sacristy*”), built by the Cardinal Balue, is found on the South side, and corresponds with the two pier-arches next to the transept. The Library, occupying the similar position on the North side, has been diverted from its original destination, and is now used as a robing room for the students of the Seminary of the diocese. It communicates with the aisle by a very fine Flamboyant doorway. Of the Cloister not a trace remains. The expression, “*plures arcus et pilas ad fulciendum Chorum construxit*,” evidently points to the additions made to the buttresses which have been already described: and to the lower line of flying arches springing across the aisle of the Choir and abutting against the wall of the triforium story. The peculiar section of these arches, and the interlacing of their various mouldings, form a striking contrast to the upper tier of arches of the first Decorated building; and there is every probability that the substitution of the Flamboyant triforium gallery for the one of the preceding style was accomplished about the same period. The escutcheon of the Bishop *Gabriel le*

Veneur, though now effaced, was conspicuous within the memory of the present generation in the tympanum of the canopy over the window of the Northern façade. Finally, the Tower at the North angle of the West front is attributed, in the records of the Chapter, to an Abbé Martin, described as "*chapelain de la Cathédrale*," who afterwards became curate of the little village of *Arnières*, a short league's distance from *Evreux*, at the close of the seventeenth century.

THE END.

NOTE ON *Jumièges* and *Saint Georges-de-Boscherville*.

IN the notices of these buildings (p. 144 and p. 147), a phraseology has unfortunately been employed which may probably give rise to a misconception of the writer's meaning. This inadvertency occurs in the description of the pannels in the second story of the North-west tower of *Jumièges*, and of those in the apsidal recess of the transept of *Saint Georges*, which are stated to be composed of "*coupled* shafts carrying but *one* roll,"—an expression which appears to imply some exceptional construction, where in truth none exists. The position of the shafts in couples is a natural consequence of projecting them from the face of the wall, and giving a common abacus to the two, in place of sinking them below the surface in square recesses, which latter method leaves a narrow wall strip between the two. In the one case as in the other, two contiguous shafts carry one springing of two adjacent rolls. This formation of pannels may be observed in the West towers of *Saint Etienne, Caen*, and in the tower of *Basse Allemagne*, near that city, and is, indeed, by no means an unusual one.

GENERAL INDEX.

AMIENS.—*The Cathedral.*

Periods of construction, pp. 20, 24—authorities for dates, 82, 91—notice—examination of claims to be regarded as the purest example of Early Pointed style, 275—anomalous character of clerestory windows of nave, 276—pier-arch mouldings, vaulting system, capitals, 277—brief enumeration of characteristics of Decorated style, 278—In which of them Amiens deficient, 279—Formation of tracery in windows and triforium, 280, 281—West and South rose windows of Flamboyant style, *ibid.*—comparison of recorded history and internal evidence, *ibid.*

ANGERS.—*Notre-Dame du Ronceray.*

Date of foundation, p. 5—extract from charter, 41—notice—style Romanesque, waggon-roof forming an arch *en anse de panier*, 125—masonry of hexagonal, lozenge-shaped, and cubical stones, 126.

Saint Laurent.

Conjectural date, p. 5—notice—church in ruins—style Early Romanesque—transept apses vaulted with real semi-domes, 127.

The Cathedral, St. Maurice.

Dates of building, pp. 15, 19—authorities, 65, 80—notice—early instance of introduction of painted glass, 65—general character Transitional, 183—eight-celled domical vaulting, *ibid.*—enrichment of groin-ribs, 184—clerestory windows of apse Early Pointed, *ibid.*—fine Circles in North and South Fronts, 185—Illustration of the progress of sculpture in middle of 12th century, great beauty of capitals, corbels, 186—West front defaced by alterations in the 16th century, *ibid.*—splendour of the doorway, 187—iconography, traces of polychromatic decorations, 188.

Hospital and Chapel of St. Jean.

Date of foundation, p. 15—copy of original

charter, 64—notice—plan of hospital, vaulting eight-celled domical, 174—to what provinces this system confined, 175—doorway, *ibid.*—the Chapel; irregularity of vaulting, mixture of circular and pointed forms in windows, great beauty of capitals and bosses, 176—doorway, 177.

Saint Serge.

Conjectural date, p. 15—notice—close resemblance to Hospital in plan, vaulting, nature of sculpture, &c., 178—certain irregularities of construction pointed out, 179—circular windows, *ibid.*

La Trinité.

Date unascertained, general character, Transitional, p. 180—unusual plan of nave, bordered by seven apses, unrivalled richness of the decoration of these, *ibid.*—singularity of roof, eight-celled domical compartments, with gradual declension in height, 181—chancel of three aisles, each terminated in semicircular apse, *ibid.*—capitals of monsters, fabulous creations, &c., 182.

Saint Martin.

Period of construction presumed, p. 15—notice—striking resemblance to St. Maurice in vaulting system, decoration of groin-ribs, treatment of capitals, corbels, &c., 197.

ANGOULÊME.—*The Cathedral.*

Date of foundation, p. 14—authorities, 62—notice—original character, Transitional, much disfigured by alteration; pointed pier-arches, nave vaulted with a succession of hemispherical domes, West front profusely enriched with bas-reliefs and statuary, 166.

ARDENNES, *near Caen.*

Dates of construction, p. 21—authorities, 88—notice—desecrated church, plan, pier-arch mouldings, identity of section of soffit of pier-arch and groin-ribs, 302

—distribution of West front, 303—insertion of Flamboyant rose in central window, curious gable parapet, 304—doorways, fine exemplification of completely developed Early Pointed mouldings, natural progression of mouldings, 306.

ARLES.—*Saint Trophime.*

Date of Transitional parts, characteristics of statuary, pp. 16 and 17.

AUTUN.

Date of West doorway, distinguishing features of its sculpture, pp. 16 and 17.

AUXERRE.—*The Cathedral, St. Etienne.*

Periods of construction, pp. 20, 30, 35—authorities for dates, 87, 111, 121—prevailing styles, Early Pointed and Decorated, with some portions of Flamboyant character.

Saint Germain.

Dates of construction, p. 27—extracts from unpublished MSS. in the public library, 104—style, unmixed but indifferent Decorated.

BAYEUX.—*The Cathedral, Notre Dame.*

Dates of construction, pp. 10, 19—authorities, 54, 82—styles, Romanesque, Early Pointed, Decorated, Flamboyant, and Renaissance.

BEAUVAIS.—*The Cathedral, St. Pierre.*

Dates of building, pp. 20, 25, 34—authorities, 86, 91, 119—styles, Early Pointed, Decorated, and Flamboyant.

BERNAY.

Period of construction, p. 8—authorities for date, 48—notice—desecrated church, style, Romanesque, earliest example in Normandy reconcilable with recorded history—remarkable character of vaulting of side aisles, regularly constructed domes, 141.

BLOIS.—*Saint Nicolas, formerly St. Lomer.*

Date of Transitional parts, p. 70.

CAEN.—*L'Abbaye-aux-Hommes, Saint Etienne.*

Dates of construction, p. 9, 28—authorities, 53, 106—prevailing styles, Romanesque, Early Pointed, and Decorated.

L'Abbaye-aux-Dames, La Trinite.

Date of foundation, p. 9—authorities, 53—general style, Romanesque.

Saint Nicolas.

Date of consecration, p. 10—notice—desecrated church—nearly unaltered specimen of Romanesque, 152—plan of piers and section of pier-arch mouldings, *ibid.*—apsidal aisle co-extensive only with Intermediate compartment, *ibid.*—construction of apse, 153—renewal of vaulting in Flamboyant style, *ibid.*—tower over crossing, 154—doorways of West front, *ibid.*—description of exterior of apse, 155.

Saint Pierre.

Erection of tower and spire (Decorated), p. 28—West front, 326.

CANDES.

Date of Transitional parts inferred from features analogous to churches whose age is ascertained, p. 13.

CAUDEBEC—(*on the Seine.*)

Commencement of building, p. 33—authority, 114—style, Flamboyant.

CERISY.

Period of construction, p. 8—authority for date, 49.

CHÂLONS-SUR-MARNE.—*Notre Dame.*

Dates of construction, pp. 15, 18—authorities, 67, 74—notice—Choir, elegant specimen of Early Pointed, accommodated to Transitional character of nave, 216—gallery interposed between triforium and foot of clerestory windows, 217—five radiating chapels, novel and graceful mode of placing these in communication with apsidal aisle, 218—columns with classical flutes in place of buttresses, 219.

CHARTRES.—*The Cathedral, Notre Dame.*

Erection of towers of West front, p. 15—consecration, 21—authorities for dates, 62, 88—notice—West front nearly unimpaired instance of the Transitional epoch, splendour of the three doorways, capitals displaced by small figures, 168—tympana occupied by statuary, iconography, 169—different ways of placing shafts and rolls about a window, 170—remarkable circular window, *ibid.*—gable parapet a

subsequent addition, *ibid.*—description of flanking towers and their buttresses, 171—progress of sculpture illustrated by capitals of the shafts of pannels—spire of South-west tower and corner turrets, *ibid.*—general proportions and effect of interior compared with *Amiens*, *Beauvais*, and *Reims*, 294—irregularity of span in pier-arches, *ibid.*—pier-arch mouldings, plan of piers, system of vaulting, 295—elaborate circular windows in North and South transepts, *ibid.*—two aisles circulate round apse, 296—variety of piers of this part, *ibid.*—section of abacus and vaulting-ribs, 297—gorgeous appearance of North and South fronts, description of buttresses and towers, *ibid.*—splendour of the portals, colossal statues in the sides, 298—magnitude of the open porches, their construction, statuary bands of the vault, 299—summary of the characteristic differences of Transitional and Early Pointed architecture, 300—remarks on the buttresses of the corresponding French and English styles, *ibid.*—pierced parapet and peculiar foliage-band below cornice, 301.

Saint André.

Date of foundation, p. 14—authority, 61—notice—desecrated church, general character, Transitional, with later additions in West front, very early example of introduction of pointed arch in pier-arches and vaulting, 167.

Saint Pierre or Saint Père.

Period of construction, p. 15—authorities for date, 63—notice—inferred to have been spared by the conflagrations of 1134 and 1178 from the presence of Transitional features of Eastern part—good example of the vaulting of Transitional epoch, 173.

CHINON.—*Saint Maurice.*

Inferred date, p. 16—notice—general character, Transitional, plan, vault, eight-celled domical, mixture of round and pointed forms in wall-arcades, great beauty of bosses, tower, 202, 203.

CIVRAY, near *Poitiers.*

Date undiscovered—Transitional character of West front well characterised by the introduction of the Pointed arch and the profusion and peculiar features of the sculpture, pp. 15 and 16.

CLÉRY, near *Orléans.*

Date, p. 35—nearly uniform Flamboyant throughout.

CUNAUT-SUR-LOIRE.

Conjectural date, p. 15—general character Transitional, with manifest resemblance to the Churches of *Angers*, *Saumur*, *Poitiers*, &c.

DIEPPE.—*Saint Jacques.*

Section of pier-arch mouldings of Choir, Early Pointed, pp. 226, 302—West front noble example of Decorated with singularly graceful composition of flanking buttresses, 326—triforium stage of Choir (Flamboyant), 335.

DIJON.—*The Cathedral, Saint Bénigne.*

Dates of construction, p. 26—authorities, 101—style, Decorated throughout, choir good, the rest indifferent.

Notre Dame.

Date of consecration of Choir, p. 20—Uniform Early Pointed of unsurpassed beauty.

Saint Philibert.

Date of spire of central Tower, p. 35—Flamboyant.

EU.—*Saint Laurent.*

Dates of construction, pp. 19, 34—authorities, 76, 117—notice—alleged total destruction by fire contradicted by present state of building, 225—unusual formation of piers of nave, 226—section of pier-arch mouldings, triforium open to side-aisles, *ibid.*—transepts divided in the direction of their breadth, extension of choir beyond these, 227—disposition of vaulting shafts, quinquepartite roof of South-west aisle, 228—unpleasing aspect of exterior resulting from enormous height of roof of aisles, and meagre buttresses, distribution of South transept front, 229—doorways of West front, agreeable disposition of lateral compartments—Flamboyant tracery inserted in central window, 230.

EVREUX.—*The Cathedral, Notre Dame.*

History of the construction, pp. 10, 28, 35—authorities for dates, 55, 108, 121—notice—variety of style, Romanesque, Decorated, Flamboyant, Renaissance, 328—slight variation in pier-arch mould-

ings not alone evidence of difference of date, 329—plan of Eastern part—pier-archways beautiful exemplification of governing principle of Decorated style, 330—formation of the tracery of windows described, 331, 332—fleur-de-lis windows in Lady-chapel, 333—removal of original Decorated tracery from windows of apsidal chapels, and substitution in its place of Flamboyant, *ibid.*—admirable character of triforium of choir, Flamboyant, 335—hypothesis regarding the construction of the transepts, 336—progress from Decorated to Flamboyant forms exhibited in the triforium of transepts, *ibid.*—beautiful disposition of the transept ends, 337—peculiarity of pendentives of Lantern over crossing, 339—North front splendid, consistent, and complete exposition of Flamboyant style, 340—doorway—unrivalled richness of tracery of rose window—description of flanking buttresses, 342—plainness of South transept end, singular appearance of rose window, 344—canopies of windows of aisles pierced into Flamboyant designs—the well designed and appropriately enriched buttresses of the Clerestory of choir contrasted with the defective ones of the Western part, 346—West façade, example of pseudo-classical architecture of 17th century, 347—comparison of the evidence derived from style with the documentary history, *ibid.*

Saint Taurin.

Dates of construction, p. 11—authorities, 57—notice—original style, Romanesque, to be discovered only in a portion of North side of nave, 157—plan of piers and section of arch mouldings, *ibid.*—fragment of wall-arcade, *ibid.*—division of transepts, as at *Saint Etienne, Caen, Cerisy*, &c., 158—exterior of South transept rare example in Normandy of ornamenting walls with coloured masonry, *ibid.*—shrine preserved in this church, date and character, 159 (*note*).

FÉCAMP.

Dates of construction, pp. 8, 19, 34—authorities, 50, 78, 119—notice—Early Romanesque part, two chapels on North side of choir, one, square in plan, 151—Early Pointed nave and side aisles, progressive character of pier-arch mouldings, 232—distinction between late Romanesque and Early Pointed capitals, 233—quatrepartite roof of side aisles

and triforium, 234—diversity of style East of transepts, pier-archways on South side of choir, fine example of Decorated, 235—Lady chapel, Flamboyant, *ibid.*—other apsidal chapels, beautiful piscina, 236—plain character of exterior, *ibid.*—central Tower, 237—several varieties of corbel table, 238.

FORTEVRAULT.

Epoch of foundation, p. 14—extract from deed of consecration, 60—notice—earliest example discovered of introduction of Pointed arch, 164—altered position of wall arcade, *ibid.*—construction of apse, five radiating chapels, *ibid.*—central tower, 165.

JUMIÈGES.

Dates of construction, pp. 8, 28—authorities, 49, 107—notice—style, Early Romanesque as far as Transepts, 142—alternate variation in the piers, unusual collocation of clerestory windows, resembling some of the German churches, 142, 143—vaulting, of what kind originally, *ibid.*—triforium, *ibid.*—striking plainness of interior, *ibid.*—description of West Towers, and the one over crossing, combination of the square, polygon, and cylinder, 144—regarded by French antiquaries as of Transitional character, 145.

LAON.—*Notre Dame.*

Date of Transitional portions, p. 68.

LE MANS.—*Saint Julien.*

Date of Transitional parts, p. 69.

LISIEUX.—*Saint Pierre.*

Destruction by fire, p. 19—authority, 82—notice—value of this church as an illustration of different states of development of Early Pointed style, 266—plan and elevation, *ibid.*—vaulting system, 267—progressive character exemplified in the pier-arch mouldings, 268—in the mode of placing shafts and rolls about the windows, *ibid.*—in the section of abacus and treatment of capital, 269—in the profile of vaulting ribs, and distribution of shafts, 270—interior of Transept ends, and central Tower, *ibid.*—great elegance of wall arcade of eastern part of church, 271—picturesque aspect of West front, dissimilarity of Towers, *ibid.*—description of these mem-

bers and their buttresses, 272—doorways, beauty and advanced character of their mouldings, elegance of capitals, 273—peculiar bands of ornaments excavated in wall, *ibid.*—North and South fronts, ornament resembling Tooth moulding, 274.

LOUVIERS.

Date of consecration, p. 19—authority, 81—notice—earlier portions distinguished, 263—suppression of triforium gallery, clerestory windows, *ibid.*—square chancel, modernised, 264—West front, upper part of Decorated character, doorway fine example of advanced Early Pointed with resemblance to *Norrey, Lisieux, Ardennes*, 265.

METZ.—*Saint Vincent*.

Date of foundation, p. 21—authority, extract from MS. in public Library, 88.

MONTIVILLIERS.

Date of foundation, p. 11—authorities, 57—notice—slight remains of Romanesque style in the interior, ornamented vaulting ribs, 160—exterior of apse identical with same part of *Saint Nicolas, Caen*, *ibid.*—South-West tower, its description, *ibid.*—octagon spire and corner turrets, 161—remarks on prevailing opinion as to original covering of Romanesque towers, *ibid.*

MONT-SAINT-MICHEL.

Period of construction, p. 8—discrepancies in the recorded history noticed, 9—authorities, 51.

NANTES.—*The Cathedral*.

Date of unfinished West front, p. 33—copy of inscription over central doorway, 114.

NOYON.—*Notre Dame*.

Date of Transitional portions, p. 69.

PARIS.—*Notre Dame*.

Dates of construction, pp. 18, 24, 27, 28, 30—authorities, 72, 89, 90, 108—notice—pleasing unity of style in interior, 204—plan comprises five aisles, *ibid.*—section of pier-arch mouldings, *ibid.*—peculiarity of vaulting, six-celled, main transverse ribs alternately round and pointed, 205—plan of piers, *ibid.*—sec-

tion of groin ribs and abacus, 206—transepts, the ends of these of Decorated character, *ibid.*—system of vaulting in the intermediate compartment and apse, 207—windows of triforium, transformation of these in apse, 208—beautiful simplicity of arrangement of West façade—completion and uniformity of Towers, *ibid.*—doorways, 209—canopies, 210—*Galerie des rois*, pellet moulding, 210—circular window of this front, 211— isolation of the circle good mark of style, *ibid.* (note)—gable parapet, its character considered, 212—ball flower of English architecture, 213—fine composition of Towers, *ibid.*—ungraceful effect of clerestory buttresses, presence of certain Romanesque features, 214—early example of pierced parapet, 215.

Saint-Germain-des-prés.

Date of consecration of choir, p. 17—authority, 70.

Sainte Chapelle.

First example of Decorated, characteristic features of this building, p. 23—date of its foundation and consecration, 24—authority, extract from original inscription, 89.

PÉRIGUEUX.—*Saint Front*.

Date of its Transitional portions, p. 69.

POITIERS.—*Saint Hilaire*.

Dates of construction, p. 6—authority, 42—notice—continuation of aisle around apse, 128—inequality of span of pier-arches of apse, *ibid.*—instance of four radiating chapels, *ibid.*—wall between pierced with window, 129—waggon-vaulting, octagon cupola with conical pendentives, *ibid.*—description of exterior of Eastern part, cubical masonry, *ibid.*—large circular windows in transept ends, hypothesis as to their date, 130—curious method of ornamenting window arch, 131.

Saint Nicolas.

Date of construction, p. 6—authority, 42—notice—church in ruins, apse alone remaining, disposition of this part identical with *Saint Hilaire*, traces of polychromatic decoration on face of pier-arches, curious crypt, 132.

Montierneuf.

Period of construction, p. 6—authorities,

for dates, 43—original inscription copied from church, 44—notice—original Romanesque style modified by subsequent alterations, resemblance to preceding buildings, insertion of Decorated windows at East end, 133.

Notre-Dame-la-Grande.

Asserted date, p. 6—notice—absence of transept, plan of piers, section of pier-arch mouldings, waggon-vaulting, 136—great variety of capitals, circumscribing external Eastern wall *polygonal*, 137—West façade splendid example of Transitional epoch, characteristics of its statuary, 16.

Sainte Radégonde.

Destruction by fire, rebuilding and second consecration, p. 6—authorities, 45—notice—rare example in Romanesque churches of *polygonal* apse, 134—capitals, 135—date of Transitional portion unascertained, 195—strings in interior supported by corbels, beauty of wall arcade, dog-tooth moulding—suspension of building, *ibid.*—insertion of Decorated windows, elegance of Sacristy, 196.

Saint Porchaire.

Date of Romanesque tower and doorway beneath, p. 6—authority, 42.

Saint Pierre, the Cathedral.

Date of foundation, p. 15—authority, 67—of completion of West front, 30—authority, 111—notice—splendid example of Transitional epoch, peculiarity of plan, no apsidal projection eastwards, 190—elevation of but one story, *ibid.*—wall arcade, strings supported on corbels, *ibid.*—windows both round and pointed, 191—vaulting, eight-celled domical compartments, section of ribs, *ibid.*—delay in the completion testified by the presence of Early Pointed and Decorated features, 192—capitals, alternation of foliage and human figures, &c., *ibid.*—North-west doorway, capitals complete bas-reliefs, subjects represented, 193—other doorways, *ibid.*—transept fronts and buttresses, 194—portions of West façade in Decorated style, 326.

QUIMPER.—*The Cathedral.*

Dates of construction, pp. 27, 30—authorities, 105, 113.

REIMS.—*The Cathedral, Notre Dame.*

Dates of construction, pp. 20, 34—authorities, 84, 118—notice—great purity of style and general aspect of interior, 284—piers, pier-arch mouldings, triforium, clerestory, 285—vaulting, *ibid.*—disposition of transepts, *ibid.*—apse polygonal, but radiating chapels semi-circular, 286—great beauty and peculiar character of capitals, 287—well-calculated proportions of West façade, *ibid.*—portals, noble character of the statuary, elaborate canopies, 288—upper part of Decorated style, Rose window, iconography, 289—description of Towers and turrets, 290—magnificence of the gable parapet, formation of tracery, effigies of Kings of France, 291—buttresses, 292—peculiar arrangement of arch mouldings in North transept doorway, 293—sublime figure of our Saviour, *ibid.*—clerestory parapet, foliage band peculiar to Early Pointed, *ibid.*

Saint Remi.
Periods of construction, pp. 7, 15, 18, 34—authorities, 47, 67, 75, 119—notice—very insignificant remains of first building, 140.

ROUEN.—*The Cathedral.*

Dates of construction, pp. 19, 26, 34—authorities, 77, 100, 116—notice—North and South fronts perfect combination of characteristics of Decorated style, 321—successively retiring vertical planes, *ibid.*—section of door-archway mouldings, *ibid.*—representation of Last Judgment in tympanum, 322—portal-parapet, rose window, gable parapet, 323—plan and enrichments of buttresses, pedestals, 324—comparison of North and South fronts, *ibid.*—more elaborate composition of flanking buttresses, 325

Saint Owen.

Dates of construction, pp. 28, 30, 34—authorities, 106, 117.

Saint Maclou.

Dates of construction, p. 33—authority, 114.

Saint Laurent.

Date of building inferred from that of painted glass, pp. 34, 115.

Saint Patrice.

Period of construction, p. 34—authority, 116.

Saint Godard.

Date of building presumed from that of painted glass, pp. 34, 116.

SAINT DENIS, *near Paris.*

Dates of two successive consecrations, p. 14—authorities, 66.

SAINT-GEORGES-DE-BOSCHERVILLE.

Date of construction, p. 8—authority, 50—notice—its richness contrasted with the plainness of *Jumièges*, 146—pier-arch mouldings, cruciform pier, division of transepts, *ibid.*—octagon dome on square base, 147—unaltered apse, *ibid.*—assemblage of peculiar ornaments of Romanesque style, 148—capitals, great variety, *ibid.*—roof of nave and transepts (pointed) posterior to foundation, 149—West front, doorway, highly enriched specimen of its class, 150—flanking turrets, Early Pointed æra, *ibid.*—buttresses, exterior of apse, *ibid.*

Chapter House.

Clear example of Transitional architecture, its date, plan, interior corbel table, pointed windows and vaulting, entrance, p. 17 (*note*).

SAINT GERMER.—*Lady Chapel.*

Dates of building and consecration, p. 24—authorities, 90.

SAINT GILDAS-DE-RHUYS.

Period of construction, p. 7—authority, 45—notice—its venerable aspect, massiveness of detail, circular apse, three radiating chapels, piers, vaulting, corbel table of exterior, curious bas-reliefs, 138.

SAINT JULIEN, *near Rouen.*

Date of foundation, p. 11—extract from Charter, 58—notice—an undivided rectangle ending in circular apse covered with semidome, wall arcade, six-celled compartment of vaulting, capitals well carved, 162—doorway, windows, buttresses, 163.

SAINT RIQUIER, *near Amiens.*

Date of Flamboyant parts, p. 34—authority, 118.

SAINTES.—*Saint Eutrope.*

Dates of building and dedication, p. 6—authorities, 46.

SAUMUR.—*Saint Pierre.*

Supposed date, p. 15—notice—close resemblance to the Transitional buildings

of *Angers*, *Poitiers*, &c., in vaulting system, eight-celled domical, interior corbel tables, wall-arcade, singularity of its seven apsidal projections at East end, 198—great beauty of capitals and bosses of roof, singular corbel table on outside, 199.

Chapel of Saint Jean.

Presumed date, p. 15—exact reproduction of chapel behind choir at *Saint Serge*, *Angers*, remains of polychromatic decoration, 200.

Saint Nicolas.

Conjectural date, p. 15—notice—three-aisled church of but one story in elevation, as at Cathedral, *Poitiers*, plan of piers as in that church, vault, eight-celled domical, side-aisles formed as semicircular apses at western extremity, restorations and additions, 201.

SOISSONS.—*The Cathedral.*

Date of construction, p. 19—authority, 80—notice—uniform Early Pointed, with exception of North transept of Decorated style, 259—interior porch or vestibule, *ibid.*—singularity of capitals and of form of abacus, section, *ibid.*—triforium, clerestory, vaulting, 260—South transept end formed as semicircular apse, splendid effect of this construction, 261—interposition of gallery between summit of triforium arch and foot of clerestory windows, *ibid.*—beautiful combination of vaulting of radiating chapels and apsidal aisle, 262.

STRASBOURG.—*The Cathedral.*

Progress of construction, pp. 19, 26—authorities for dates, 81, 99.

TOURS.—*The Cathedral, Saint Gatien.*

Dates of construction, pp. 18, 25, 35—authorities, 75, 92, 121—notice—in what portions Early Pointed prevails, piers, section of arch-mouldings and abacus, capitals, 220—radiating chapels, 221—buttresses, pierced parapet, characteristic foliage band, *ibid.*—Transept fronts of Decorated character, 326.

Saint Julien.

Dates of construction, p. 18—authority, 75—notice—desecrated church, plan, square chancel with double side aisles, 222—identity of details with the Cathedral, *ibid.*—fine Decorated window

at East end, 223—semi-decorated character of clerestory windows and triforium, *ibid.*—gallery at West end, 224.

TROYES.—*The Cathedral, Saint Pierre.*

History of construction, pp. 19, 30, 34—extracts from unpublished MSS., Bulls, Charters preserved at Troyes, 78, 109, 120—notice—plan comprising five aisles, 239—semi-decorated character of clerestory windows of Eastern portion, 241—section of pier-arches, *ibid.*—vaulting, pleasing disposition of vaulting shafts, 242—fine rose windows of North and South ends, 243—plan of piers, west of transepts, 244—inconsistent with the details, as section of abacus and capital, explanation of this discrepancy, 245—peculiarity of Flamboyant base, 246—Flamboyant tracery of windows, fleur-de-lis in head of triforium of nave, *ibid.*—order of construction made out from internal evidence, 247—comparison of this testimony with recorded history, 248—exterior, inelegance of Clerestory buttresses, description, 251—canopies of windows of aisles, parapets, 252—diversity of style in North front, 253—description of West façade, doorways, extravagant instance of interpenetration, 256—Flamboyant buttresses, front overloaded with ornament, fleur-de-lis parapet, 257.

Saint Urbain.

History of building, p. 25—extracts from unpublished MSS., Bulls, Charters, 93–99—notice—perfect example of un-mixed Decorated, 308—plan, quinque-

partite vault of side aisles and transepts, *ibid.*—peculiarity of construction of apsidal termination, 309—method of formation of tracery in windows of Choir, transepts and side aisles, 310—double tracery planes, 311—Decorated principle exemplified in vaulting shafts of nave, 312—West front, doorways, Iconography, representation of Last Judgment, 313—fine example of subordination of mouldings peculiar to style, 314—curious canopies, *ibid.*—North and South fronts, their construction explained, 315—singular doorway, complete instance of ramification, 316—open porches, their construction and vaulting, 317—clerestory parapet, skilful disposition of window canopies, 318—admirable proportions of buttresses, *ibid.*—treatment of side aisle windows compared with interior, 319—pedestals in sides of doorways, traces of polychromatic decoration, 320.

La Madeleine.

Date of consecration of Chancel, p. 35—authority, 121.

Saint Nicolas.

Date of destruction by fire, p. 35—authority, 120—original drawings of projected restoration preserved at Troyes, 37.

Saint Pantaléon.

Date of building, p. 35.

VEZELAY.—*La Madeleine.*

Date of Transitional portions, p. 68.

A List of Works,

CONTAINING

HISTORY AND ANTIQUITIES.
BIOGRAPHY AND MEMOIRS.
VOYAGES AND TRAVELS.
HAND-BOOKS FOR TRAVELLERS.

DOMESTIC AND RURAL ECONOMY.
RELIGIOUS WORKS AND THEOLOGY.
POETRY AND THE DRAMA.
JUVENILE WORKS.

CLASSICAL AND SCHOOL BOOKS.
ART, SCIENCE, AND MEDICINE.
GENERAL LITERATURE.
NATURAL HISTORY.

THE HOME AND COLONIAL LIBRARY.

PUBLISHED BY

MR. MURRAY, ALBEMARLE STREET, LONDON.

PUBLISHER TO THE ADMIRALTY.

HISTORY AND ANTIQUITIES.

I.
GIBBON'S DECLINE AND FALL OF THE ROMAN EMPIRE. Edited with Notes by M. Guizot and Rev. H. H. MILMAN. *Second Edition.* With 13 Maps. 6 vols. 8vo, 3l. 3s.

"This is the only edition extant to which Parents and Guardians and Academical Authorities ought to give any measure of countenance."—*Quarterly Review.*

** MILMAN'S LIFE OF EDWARD GIBBON. 8vo. 9s.
"A valuable companion to the Decline and Fall."—*Monthly Review.*

II.
GROTE'S HISTORY OF GREECE. FROM THE EARLIEST PERIOD TO THE BATTLE OF KNIDUS (B.C. 421 to 394). With Maps. *Second Edition.* Vols. 1 to 8. 8vo, 16s. each.

"The acute intelligence, the discipline, faculty of intellect, and the excellent erudition, every one would look for from Mr. Grote; but they will here also find the element which harmonises these, and without which, on such a theme, an orderly and solid work could not have been written. Poetry and Philosophy attend the historian on either hand, and do not impede or misguide his steps."—*Examiner.*

III.
THE CONSTITUTIONAL HISTORY OF ENGLAND, from the Accession of Henry VII. to the Death of George II. By HENRY HALLAM. *Sixth Edition.* 2 vols. 8vo, 24s.

"Mr. Hallam has great industry and great acuteness. His knowledge is extensive, various, and profound; and his mind is equally distinguished by the amplitude of its grasp and delicacy of its touch."—*Edinburgh Review.*

IV.
VIEW OF THE STATE OF EUROPE DURING THE MIDDLE AGES. By HENRY HALLAM. *Ninth Edition.* 2 vols. 8vo, 24s. NOTES SUPPLEMENTAL. 8vo, 10s. 6d.

"The most complete and highly-finished among many valuable works. It is a series of finely-drawn historical sketches."—*North American Review.*

V.
HISTORY OF THE POPES OF ROME. Translated from the German of LEOPOLD RANKE. By Mrs. SARAH AUSTIN. *Third Edition.* 2 vols. 8vo, 24s.

"An excellent book, excellently translated. It now takes its place among the ENGLISH CLASSICS."—*Edinburgh Rev.*

VI.
HISTORY OF SERVIA. From the German of LEOPOLD RANKE. By Mrs. KERR. *Second Edition.* Map. 8vo, 15s.

"A work much required, and worthily takes its place by the side of RANKE'S POPES OF ROME, BY MRS. AUSTIN."—*Morning Post.*

VII.
HISTORY OF PRUSSIA, AND MEMOIRS OF THE HOUSE OF BRANDENBURG. From the German of LEOPOLD RANKE. By SIR ALEXANDER GORDON. 3 vols. 8vo, 36s.

"The translators of this work have done it every justice, and its continental repute is a guarantee of its value and importance. It reflects many new lights upon points of biographical and national interest."—*Literary Gazette.*

VIII.
HISTORY OF ENGLAND, from the Peace of Utrecht (1713) to the Peace of Paris (1763). By LORD MAHON. *Second Edition.* 4 vols. 8vo, 52s.

"Lord Mahon has a very just judgment of things. He writes sensibly, clearly, and pleasantly. His book has the vivacity of a French memoir, without its insincerity."—*Examiner.*

IX.
THE ENGLISH REVOLUTION OF 1640—1688, and the Causes of its Success. By M. Guizot. 8vo.

X.
STATE PAPERS DURING THE REIGN OF KING HENRY VIII. 5 vols. 4to, 20s. each.

XI.
THE ANCIENT EGYPTIANS, THEIR PRIVATE LIFE, MANNERS, AND CUSTOMS. By SIR GARDNER WILKINSON. *Third Edition.* With 600 Illustrations. 5 vols. 8vo, 4l. 4s.

"Sir Gardner Wilkinson has done more to make the people of the Pharaohs known to us moderns than any contemporary writer."—*Athenæum.*

XII.
HISTORY OF INDIA, THE HINDOO AND MAHOMMEDAN PERIODS. By HON. MOUNTSTUART ELPHINSTONE. *Third Edition.* With Map. 8vo, 18s.

"A work of the greatest authority and learning—one of the latest and most valuable works on the Eastern Empire."—*Sir Robert Peel.*

XIII.
A HISTORY OF THE SIKHS FROM THE ORIGIN OF THE NATION TO THE BATTLE OF THE SUTLEJ. By Capt. J. D. CUNNINGHAM. Maps. 8vo, 15s.

"The first connected narrative of the Sikhs, with any pretension to historical dignity, and is really an excellent supplement to the history by *Elphinstone.*"—*Examiner.*

XIV.
WAR OF THE SUCCESSION IN SPAIN. By LORD MAHON. *Second Edition.* Map. 8vo, 15s.

"Lord Mahon's narrative reflects a singularly well-ordered mind—it is comprehensive, clear, and lively."—*Quarterly Review.*

XV.
SPAIN UNDER CHARLES THE SECOND; Extracts from the STANHOPE Correspondence, from 1690 to 1700. By LORD MAHON. *Second Edition.* Post 8vo, 6s. 6d.

"A very curious volume: of sterling value."—*Spectator.*

XVI.
HISTORY OF CHRISTIANITY, from the Birth of Christ to the Extinction of Paganism in the Roman Empire. By Rev. H. H. MILMAN, Dean of St. Paul's. 3 vols. 8vo, 36s.

"A safe book for all to read. The divine origin of Christianity, and the authority of the Holy Scriptures, are everywhere maintained."—*Dr. Murdach.*

XVII.
HISTORICAL ESSAYS. Selected from Contributions to the Quarterly Review. By LORD MAHON. Post 8vo, 6s.

XVIII.
THE TWO SIEGES OF VIENNA BY THE TURKS. Translated from the German. By LORD ELLES-MERE. Post 8vo, 2s. 6d.

"A valuable contribution to the history of an important period."—*Athenæum*.

XIX.
HISTORY OF THE FALL OF THE JESUITS IN THE NINETEENTH CENTURY. From the French. Post 8vo, 2s. 6d.

"A candid and moderate work."—*Cheltenham Journal*.

XX.
SCENES FROM THE WAR OF LIBERATION IN GERMANY. Translated from the German. By SIR ALEXANDER GORLON. Post 8vo, 6s.

"This is a selection deserving more than ordinary attention. The writer lived among distinguished people and in stirring times."—*Athenæum*.

XXI.
HISTORY OF THE SIEGE OF GIBRALTAR, 1772—1780, with a description of that Garrison from the earliest periods. By JOHN DRINKWATER. Post 8vo, 2s. 6d.

"A book so replete with interest and information as to be truly a legend of the United Services of the day."—*United Service Magazine*.

BIOGRAPHY AND MEMOIRS.

I.
LORD HERVEY'S MEMOIRS OF THE COURT OF GEORGE II. Edited by Mr. CROKER. Portrait. 2 vols. 8vo, 36s.

"The greatest accession to our English historical literature since the publication of PEYSS'S DIARY and WALPOLE'S MEMOIRS. The style is good—the observations are from the fountain head—the characters are remarkably well drawn—and the matter is curiously confirmatory of Walpole's Reminiscences, Letters, and Memoirs."—*Athenæum*.

II.
LORD SIDMOUTH'S LIFE. By the DEAN OF NORWICH. Portraits. 3 vols. 8vo, 42s.

"A book which, for its individual subject, and the astonishing importance of the events it commemorates, is exceeded by no work that has appeared."—*Morning Post*.

III.
LIVES OF THE LINDSAYS.
 Or Memoirs of the Houses of Crawford and Belcarres. From Personal Narratives left in MS. By LORD LINDSAY. 3 vols. 8vo, 35s.

"One of the very best specimens of Family History that our language affords."—*Quarterly Review*.

IV.
LIVES OF THE LORD CHANCELLORS OF ENGLAND, FROM THE EARLIEST TIMES TO 1833. By LORD CAMPBELL. Third Edition. 7 vols. 8vo, 5l. 2s.

"A work of sterling merits—one of very great labour, of richly diversified interest, and, we are satisfied, of lasting value and estimation."—*Quarterly Review*.

V.
LIVES OF THE CHIEF JUSTICES OF ENGLAND, FROM THE NORMAN CONQUEST TILL THE DEATH OF LORD MANSFIELD. By LORD CAMPBELL. 2 vols. 8vo, 30s.

VI.
LIFE OF LORD CHANCELLOR ELDON. By HORACE TWISS. Portrait. Third Edition. 2 vols. Post 8vo, 21s.

"A work which ought to be in the library of every lawyer, statesman, and English gentleman."—*Blackwood*.

VII.
LIFE OF SIR SAMUEL ROMILLY. By his SONS. Third Edition. Portrait. 2 vols. fcp. 8vo, 12s.

"A narrative singularly touching and striking."—*Athenæum*.

VIII.
LIFE OF JOHN CALVIN. Compiled from authentic Sources, and particularly from his Correspondence. By THOMAS H. DYER. Portrait. 8vo.

IX.
MEMOIRS OF SIR FOWELL BUXTON. With his CORRESPONDENCE. By his SON CHARLES BUXTON. Third Edition. Portrait. Post 8vo, 8s. 6d.

"One of the most thoroughly well-written pieces of biography that has issued from the modern press."—*Evangelical Magazine*.

X.
BOSWELL'S LIFE OF DR. JOHNSON. Including the Tour to the Hebrides. Edited by Mr. CROKER. New Edition. Portraits. Royal 8vo, 18s.

"A new and thoroughly revised edition of BOSWELL, in one octavo volume. The type is large and clear—the notes are brief, judicious, and accurate; and there is, what is so necessary to a book of this sort, a really good index."—*Athenæum*.

XI.
LIFE OF LOUIS PRINCE OF CONDÉ. By LORD MAHON. Post 8vo, 6s.

"A very skilful and interesting narrative."—*Quarterly Review*.

XII.
LIFE OF BELISARIUS. By LORD MAHON. New Edition. Map. Post 8vo, 10s. 6d.

"An able and valuable performance."—*Monthly Review*.

XIII.
SIR JOHN BARROW'S AUTOBIOGRAPHY. From Early Life to Advanced Age. Portrait. 8vo, 16s.

"Here is another pleasant English book to be added to the Englishman's library."—*Athenæum*.

XIV.
LIVES OF BUNYAN AND CROMWELL. By ROBERT SOUTHEY. Post 8vo, 2s. 6d.

"Admirably written lives."—*Yorkshireman*.

XV.
LIFE OF SIR FRANCIS DRAKE. By JOHN BARROW. Post 8vo, 2s. 6d.

"Mr. Barrow has enriched our biographical literature."—*Edinburgh Review*.

XVI.
THE NAVAL WORTHIES OF QUEEN ELIZABETH'S REIGN. By JOHN BARROW. 8vo, 14s.

"This nationally interesting volume."—*Literary Gazette*.

XVII.
THE LIFE OF SIR THOMAS MUNRO. By Rev. G. R. GLEIG. Post 8vo, 6s.

XVIII.
LIFE OF THE LORD CLIVE. By Rev. G. R. GLEIG. Post 8vo, 6s.

"The narrative is clear, sustained, and solid; and the book is a worthy addition to the best of our popular biographies."—*Spectator*.

XIX.
LIFE OF GENERAL LORD HILL. By Rev. EDWIN SIDNEY. Portrait. Second Edition. 8vo, 12s.

"There is no military memoir which we should so gladly place in the hands of a youthful soldier."—*Dublin U. Magazine*.

XX.
LIFE OF SIR DAVID WILKIE; With his Journals, and Critical Remarks on Works of Art. By ALLAN CUNNINGHAM. Portrait. 3 vols. 8vo, 42s.

"A work of great interest."—*Gentleman's Magazine*.

XXI.

LIFE OF CHRISTOPHER COLUMBUS, with his Voyages and those of his Companions. By WASHINGTON IRVING. *A New Edition.* Maps. 3 vols. 8vo, 3ls. 6d.

XXII.

OLIVER GOLDSMITH; a Biography.

By WASHINGTON IRVING. Post 8vo, 6s.

"This excellent and very entertaining life."—*Morning Herald.*

XXIII.

LORD BYRON'S LIFE AND LETTERS.

By THOMAS MOORE. Portraits. Royal 8vo, 15s.

"A work which must always form an interesting portion of the history of English literature."—*Times.*

XXIV.

LIFE OF ROBERT BURNS.

By J. G. LOCKHART. *Fifth Edition*, fcap. 8vo, 3s.

XXV.

LIFE OF REV. GEORGE CRABBE.

By his SON. Portraits. Fcap. 8vo, 4s.

"We never read a more interesting piece of biography."—*Athenæum.*

XXVI.

A LIFE OF MAHOMED. By WASHINGTON IRVING. 8vo.

XXVII.

A LIFE OF GENERAL WASHINGTON.

By WASHINGTON IRVING. 8vo.

XXVIII.

LIFE OF ADMIRAL SIR P. DURIAM.

By Capt. A. MURRAY. 8vo, 5s. 6d.

XXIX.

LIVES OF GALILEO, TYCHO BRAHE,

AND KEPLER. By SIR D. BREWSTER. *Second Edition.* Fcap. 8vo, 4s. 6d.

XXX.

MEMOIR OF WILLIAM SMITH, THE GEOLOGIST. By JOHN PHILLIPS, F.R.S. 8vo, 7s. 6d.

XXXI.

LIFE OF JAMES WATT. By M. ARAGO. From the French, by J. P. MURHEAD, M.A. 8vo, 8s. 6d.

XXXII.

A NAVAL BIOGRAPHICAL DICTIONARY.

By W. R. O'BRYNE. Royal 8vo, 42s.

XXXIII.

MEMOIRS OF LORD SYDENHAM.

By G. P. SCROPE, M.P. *Second Edition.* Portrait. 8vo, 9s. 6d.

XXXIV.

EARL DUDLEY'S LETTERS TO THE BISHOP OF LLANDAFF. *Second Edition.* 8vo, 10s. 6d.

VOYAGES AND TRAVELS.

India and China,

I.

LADY SALE'S JOURNAL OF THE DISASTERS IN AFGHANISTAN. *Eighth Edition.* Post 8vo, 12s.

"The journal of one whose very name lightens up the eye, and gladdens the spirit—of one, whose 'story shall the good man tell his son'—the journal of our high-minded, noble countrywoman, Lady Sale."—*Athenæum.*

II.

JOURNEY TO AND RESIDENCE IN CABOOL. By SIR ALEXANDER BURNES. *Second Edition.* Plates. 8vo, 18s.

"The charm of the book is its buoyant style. Personal character, domestic scenes, and oriental manners, are painted with vivacity, ease, and lightness of touch."—*Spectator.*

III.

VOYAGE UP THE INDUS TO THE SOURCE OF THE RIVER OXUS, by Kabul and Badakhshan. By Lieut. JOHN WOOD. Map. 8vo, 14s.

"The valuable geographical details which Lieut. Wood has collected, and his clear sketches of society, render his volume one of the most agreeable and instructive of its class."—*Athenæum.*

IV.

A JOURNEY THROUGH INDIA.

By the late BISHOP HEBER. 2 vols., Post 8vo, 12s.

"We envy those who read these charming Journals for the first time."—*Examiner.*

V.

MANNERS AND CUSTOMS OF INDIA.

By Rev. CHARLES ACLAND. Post 8vo, 2s. 6d.

"Written in an easy unaffected style: and the sketches which it gives of European life and manners under an eastern sun must interest all who have friends in India, and who would like to know how they pass their days."—*The Theologian.*

VI.

LETTERS FROM MADRAS; OR, FIRST IMPRESSIONS OF LIFE IN INDIA. By a LADY. Post 8vo, 2s. 6d.

"A welcome addition to our store of literary entertainment."—*Britannia.*

VII.

SKETCHES OF PERSIA.

By the late SIR JOHN MALCOLM. Post 8vo, 6s.

"The Persians are here presented with all the interest but without the caricature of our amusing friend Hajji Baba."—*Quarterly Review.*

VIII.

THE STRAITS OF MALACCA,

PENANG, MALACCA, AND SINGAPORE. By Lieut. NEWBOLD. 2 vols. 8vo, 26s.

IX.

HINDOSTAN.

Geographically, statistically, and historically described. By WALTER HAMILTON. Maps. 2 vols. 4to, 4l. 14s. 6d.

X.

THIRTEEN YEARS' RESIDENCE AT THE COURT OF CHINA. By FATHER RIPA. Post 8vo, 2s. 6d.

"As interesting a work as any that has appeared, not excepting Borrow's Bible in Spain."—*Spectator.*

XI.

THE NORTHERN PROVINCES OF CHINA.

With a Visit to the Tea and Cotton Countries. By ROBERT FORTUNE. *Second Edition.* Plates. 8vo, 15s.

"This is a genuine book—as full of interest and amusement as it is empty of pretences at fine writing. A traveller with an object, who naturally details the adventures which befall him in pursuit thereof, and modestly, but earnestly writes, is as welcome as an old friend or a true witness."—*Athenæum.*

XII.

NOTICES ON CHINA, and our Commercial Intercourse with that Country. By SIR GEORGE STAUNTON. *Second Edition.* 8vo, 12s.

XIII.

SIX MONTHS IN CHINA.

By LORD JOCELYN. *Sixth Edition.* Fcap. 8vo, 5s. 6d.

"Lord Jocelyn supplies us with some striking facts and unknown particulars."—*Literary Gazette.*

XIV.

THE CLOSING CAMPAIGN IN CHINA.

OPERATIONS IN YANG-TZE-KIANG, AND TREATY OF NANKING. By CAPT. G. G. LOCH, R.N. Map. Post 8vo, 8s. 6d.

"The sketches of Chinese character are the most striking and the most graphic we have met with."—*Naval and Military Gazette.*

XV.

JAPAN AND THE JAPANESE. Described from the Accounts of Recent Dutch Travellers. Post 8vo, 9s. 6d.

"Containing all the information about Japan which has been obtained; well arranged and well put together."—*Literary Gazette*.

XVI.

LATEST EVENTS IN BORNEO; from the Journals of SIR JAMES BROOKE. Edited by CAPT. MUNDY, R.N. Portrait and Plates. 2 vols. 8vo, 32s.

"Those who have watched through Captain Keppell's pages, the establishment of the strange dominion of the solitary English adventurer, will recognise with satisfaction in Captain Mundy's continuation of the narrative, the evidence of its healthful progress and the confirmation of those impressions of the character of Sir James Brooke, and the value of his achievements, which we and all derived from the work of Captain Mundy's predecessor."—*Quarterly Review*.

Africa.

XVII.

THE CAPE OF GOOD HOPE; with Notes on the Natural History and Native Tribes. By C. J. F. BUNBURY, F.L.S. Woodcuts. Post 8vo, 9s.

"The statesman who may be called upon to discuss or decide upon the public affairs of the Cape, the emigrant who may contemplate removing his cares thither, the curious inquirer who would 'know the rights,' of what has given rise to so much controversy, will find Mr. Bunbury an intelligent and candid guide."—*Examiner*.

XVIII.

WESTERN BARBARY, WITH ADVENTURES IN MOROCCO AND AMONG THE MOORS. By DRUMMOND HAY. Post 8vo, 2s. 6d.

"A new and highly interesting work."—*Greenock Advertiser*.

XIX.

A RESIDENCE IN SIERRA LEONE, described from a JOURNAL kept on the SPOT, and from LETTERS to FRIENDS at HOME. By a LADY. Edited by MRS. NORTON. Post 8vo, 6s.

"A most animated and sprightly picture of the state of society at Sierra Leone, the point and cleverness of which is, we apprehend, to be placed to the credit of the talented editor, fully as much as to that of the original writer of the letters."—*John Bull*.

Mediterranean, and Asia Minor.

XX.

CLASSICAL TOUR IN ATHENS AND ATTICA. 2nd Edition. Plates. 8vo, 12s.; also, FAC-SIMILES OF ANCIENT WRITINGS on the WALLS of POMPEII. 2nd Edition. 8vo, 2s. 6d. By Rev. C. WORDSWORTH, D.D.

XXI.

VISITS TO THE MONASTERIES OF THE LEVANT. By HONBLE. ROBERT CURZON. 2nd Edition. Woodcuts. Post 8vo, 15s.

"We hazard little in prophesying that Mr. Curzon's work will be more popular than any other recent set of Oriental descriptions, except Mr. Kingslake's; and however that remarkable writer may claim the superiority in wit, point, and artistical finish, we should not be surprised if the respectable oddity of Mr. Curzon's objects and fancies, with the happier cast of his general sentiments and reflections, should be sufficient to win fully equal acceptance for the Visits to the Monasteries of the Levant."—*Quarterly Review*.

XXII.

A VISIT TO THE IONIAN ISLANDS, ATHENS, AND THE MOREA. By EDWARD GIFFARD. Plates. Post 8vo, 12s.

"Mr. Giffard's work is very creditable to its author."—*Quarterly Review*.

XXIII.

ADVENTURES IN THE LIBYAN DESERT. By BAYLE ST. JOHN. Woodcuts. Post 8vo, 2s. 6d.

"The writer has described his journey with the most charming ease and simplicity, rarely indulging in description, but presenting the reader, from time to time, with a few pictures, rapidly dashed off and full of interest."—*Bentley's Miscellany*.

XXIV.

AN EXCURSION IN ASIA MINOR. 2nd Edition. Plates. Impl. 8vo, 28s. Also, a SECOND EXCURSION. Plates. Impl. 8vo, 2l. 2s. An ACCOUNT OF THE XANTHIAN MARBLES in the British Museum. Plates. 8vo, 5s., and THE IONIC TROPHY MONUMENT EXCAVATED AT XANTHUS. Plates. Impl. 8vo, 5s. By SIR CHARLES FELLOWS.

"Our author has discovered eleven ancient Lycian cities, and has allowed the learned world to perceive that Lycia has a mine of antiquarian treasures, of which he has only scraped the surface."—*Athenæum*.

XXV.

RESEARCHES IN ASIA MINOR, PONTUS, AND ARMENIA. By W. L. HAMILTON. Plates. 2 vols. 8vo, 38s.

"Mr. Hamilton's archæological researches, and his narrative in general, have our warmest commendations."—*Athenæum*.

Turkey, Egypt, and Syria.

XXVI.

TURKEY AND ITS DESTINY: The result of Journeys made into that Country in 1847-8. By CHARLES MACFARLANE. 2 vols. 8vo.

XXVII.

NINEVEH AND ITS REMAINS. With an Account of a Visit to the Chaldean Christians of Kurdi-tan, and the Yezedis or Devil Worshipers, &c. By AUSTEN H. LAYARD. Fourth Edition. With Map and Plates. 2 vols. 8vo, 36s.

"The most extraordinary work of the present age, whether with reference to the wonderful discoveries it describes, its remarkable verification of our early biblical history, or of the talent, courage, and perseverance of its author. We have had our Bruces and Mungo Parks, as well as our Parrys, Franklins, Backs, and Rosses, but we question whether a more enlightened or a more enterprising traveller than Mr. Layard is to be met with in the annals of our modern English history."—*Times*.

XXVIII.

LAYARD'S MONUMENTS OF NINEVEH. Illustrated by upwards of One Hundred Engravings, from Drawings made on the spot. Fol. 10l. 10s.

"Following up Mr. Layard's very interesting work, descriptive of the excavations at Nimroud and Konyunjik, this folio of above a hundred engravings reveals more distinctly to us the long buried forms and secrets of the primeval world. It is a splendid performance, and rarely have we seen, in our time, private enterprise so proudly emulate the national productions of other countries, where similarly high efforts are supported by government expenditure."—*Literary Gazette*.

XXIX.

TRAVELS IN EGYPT, NUBIA, SYRIA, AND THE HOLY LAND. By Captains IRBY and MANGLES. Post 8vo, 2s. 6d.

"One of the most interesting and popular works of the present century."—*Aberdeen Journal*.

XXX.

CAIRO, PETRA, AND DAMASCUS; from Notes made during a Tour in those Countries. By JOHN G. KINNEAR. Post 8vo, 9s. 6d.

"Mr. Kinnear writes extremely well, and his descriptions proclaim him a good observer."—*Examiner*.

XXXI.

ARABIA PETRÆA, MOUNT SINAI, and the EXCAVATED CITY OF PETRA,—the EDOM of the Prophets. By M. LEON DE LABORDE. Second Edition. With 65 Plates. 8vo, 18s.

"A publication of extreme value and interest."—*British Critic*.

Poynesia and the South Seas.

XXXII.

VOYAGE OF DISCOVERY TO THE SOUTH POLE; 1839-43. By CAPT. SIR JAMES CLARK ROSS, R.N. Plates and Maps. 2 vols. 8vo, 36s.

"The extracts we have given will speak better than we could for the plain, modest, and manly taste of the author—which seems entirely worthy of his high professional character and signal services."—*Quarterly Review*.

XXXIII.
TYPEE AND OMOO; or, the **MARQUESAS AND SOUTH SEA ISLANDERS**. By HERMAN MELVILLE. 2 vols., post 8vo, 12s.

"The book is excellent, quite first rate."—*Blackwood*.
 "Since the joyous moment when we first read Robinson Crusoe, and believed it all, and wondered all the more because we believed, we have not met with so bewitching a work as this narrative of Herman Melville's."—*John Bull*.

XXXIV.
RECOLLECTIONS OF BUSH LIFE IN AUSTRALIA, during a Residence of Eight Years in the Interior. By H. W. HAYGARTH. Post 8vo, 2s. 6d.

"Lively, graphic, descriptive of man, animals, nature, and society; and with sufficient incident to animate the narrative, it possesses the interest of romantic fiction."—*Spect.*

XXXV.
NOTES AND SKETCHES OF NEW SOUTH WALES. By MRS. MEREDITH. Post 8vo. 2s. 6d.

"Mrs. Meredith is a pleasant unaffected writer; and the book derives interest from being a lady's view of New South Wales."—*Spectator*.

XXXVI.
SOUTH AUSTRALIA; ITS ADVANTAGES AND ITS RESOURCES. A Description of that Colony; By GEORGE B. WILKINSON. Map. Post 8vo, 10s. 6d. Also, **THE WORKING MAN'S HANDBOOK TO SOUTH AUSTRALIA**. Map. 16mo, 1s. 6d.

"Mr. Wilkinson's books are by many degrees the best in a practical sense we have seen."—*Morning Advertiser*.

XXXVII.
NEW ZEALAND. With some Account of the Beginning of the British Colonisation of the Island. By E. J. WAKEFIELD. With Map. 2 vols. 8vo, 28s.

"The most complete and continuous history of British Colonisation in New Zealand which has appeared."—*Spect.*

Central and South America.

XXXVIII.
INCIDENTS OF TRAVEL IN CENTRAL AMERICA. 78 Engravings. 2 vols. 8vo, 32s. Also, a **SECOND VISIT TO YUCATAN**. By JOHN L. STEPHENS. 120 Engravings. 2 vols. 8vo, 42s.

"These delightful volumes! It is grievous to quit a store so brimful to overflowing of what we like best."—*Athenæum*.

XXXIX.
MEXICO AND THE ROCKY MOUNTAINS. By GEORGE F. RUXTON. Post 8vo, 6s.

"A capital book, alike attractive for its narrative of travel, with its hardships and incidents, for its pictures of scenery and society, for the direct information it imparts as to Mexico and the incidental glimpses it gives us of the Americans and their armies in Mexico."—*Spectator*.

XL.
JOURNEYS ACROSS THE PAMPAS. By SIR FRANCIS HEAD. Post 8vo, 2s. 6d.

"This book has all the interest of a novel."—*Eclectic Rev.*

XLI.
VOYAGE OF A NATURALIST ROUND THE WORLD. By CHARLES DARWIN. Post 8vo, 8s. 6d.
 "The author is a first-rate landscape painter, and the dreariest solitudes are made to teem with interest."—*Quarterly Review*.

XLII.
A VOYAGE UP THE RIVER AMAZON, AND A VISIT TO PARA. By WILLIAM H. EDWARDS. Post 8vo, 2s. 6d.

"Full of novelty; we can hardly open a page which has not its picture for the general observer, and its product for those, who like Sir Joseph Banks, look on the earth as one vast museum."—*Athenæum*.

North America and West Indies.

XLIII.
ARCTIC VOYAGES OF DISCOVERY. From the earliest period to the present time. By SIR JOHN BARROW. Portrait and Maps. 2 vol. 8vo, 27s.

"Records of enterprise and endurance, of resolute perseverance, and of moral and physical courage, which we take to be peculiar to English seamen, and to make one proud of the name of Englishman."—*Examiner*.

XLIV.
TRAVELS IN NORTH AMERICA, with Observations on the U. States, Canada, and Nova Scotia. By SIR CHARLES LYELL. Plates. 2 vols. post 8vo, 21s.

A SECOND VISIT TO THE UNITED STATES. By SIR CHARLES LYELL. 2 vols. post 8vo, 18s.

"Sir E. Lyell visited America not merely as a man of science or a philosopher, but as a man of sense and of the world, eminently imbued with qualifications to constitute him an astute observer."—*Literary Gazette*.

XLV.
TOUR THROUGH THE SLAVE STATES, from the River Potomac, to Texas and the Frontiers of Mexico. By G. W. FEATHERSTONHAUGH. Plates. 2 vols. 8vo, 26s.

"The notices of the natural history, and the mines, are novel and interesting; and his pictures of the heroes of the bowie knife are remarkably characteristic and entertaining."—*New Monthly Magazine*.

XLVI.
VOYAGE TO TEXAS AND THE GULF OF MEXICO. By MRS. HOUSTON. 2 vols. post 8vo, 21s.

"The information contained in this admirable work will be very important to those who have an idea of settling abroad."—*Times*.

XLVII.
FOREST SCENES AND INCIDENTS IN CANADA. By SIR GEORGE HEAD. Second Edition. Post 8vo, 10s.

XLVIII.
LETTERS FROM CANADA AND THE UNITED STATES. By J. R. GODLEY. 2 vols. post 8vo, 16s.

"Here is at least one English book of which the Americans cannot reasonably complain."—*Athenæum*.

XLIX.
MEMOIRS OF A CHURCH MISSIONARY IN CANADA. By REV. J. ABBOTT. Post 8vo, 2s. 6d.

"The little work before us is a genuine account of what a missionary's life is now in Canada. Under an invented name, it is the story of the writer's own experience, told in a straightforward and unaffected manner, with considerable power of description."—*Guardian*.

L.
EXCURSIONS IN NEWFOUNDLAND. The Cod Fishery—Fog Banks—Sealing Expedition, &c. By J. B. JUKES. Map. 2 vols. post 8vo, 21s.

LI.
THE JOURNAL OF A RESIDENCE IN THE WEST INDIES. By M. G. LEWIS. Post 8vo, 2s. 6d.
 "These amusing stories of actual Jamaica life."—*Quarterly Review*.

Europe.

LII.
DATES AND DISTANCES; Showing what may be done in a Tour of Sixteen Months upon the Continent of Europe. Post 8vo, 8s. 6d.

LIII.
DALMATIA AND MONTENEGRO; WITH A JOURNEY TO MOSTAR IN HERZEGOVINA, AND REMARKS ON THE SLAVONIC NATIONS. By SIR GARDNER WILKINSON. Plates. 2 vols. 8vo, 42s.

"The work is illustrated by numerous woodcuts, which are striking, and well executed. The information which it contains is varied and useful, whilst its interest is greatly enhanced by its appositeness to contemporary events."—*Morning Chronicle*.

LIV.
THE CITIES AND CEMETERIES OF ETRURIA; or, the extant Local Monuments of Etruscan Art. By GEORGE DENNIS. Plates and Woodcuts. 2 vols. 8vo, 42s.

"These volumes are a valuable storehouse of classical and antiquarian lore to every scholar; and the most general reader must be attracted by their pleasant, though somewhat discursive style. In this respect Mr. Dennis's book reminds us not a little of Mr. Ford's very entertaining **HAND-BOOK FOR SPAIN**."—*Edinburgh Review*.

LV.

RUSSIA IN EUROPE AND THE URAL MOUNTAINS; Geologically Illustrated. By SIR R. MURCHISON, G.C.S. Coloured Maps, Plates, &c. 2 vols. royal 4to.

"Many admirable memoirs have resulted from these excursions; but the crowning triumph is the great work before us. It is impossible, by extract, to convey an idea of the value of its contents."—*Athenæum*.

LVI.

DOMESTIC MANNERS OF THE RUSSIANS. Described from a Year's Residence in that Country. By Rev. R. L. VENABLES, M.A. Post 8vo, 9s. 6d.

LVII.

LETTERS FROM THE SHORES OF THE BALTIC. Post 8vo, 2s. 6d. By A LADY.
"A series of charming descriptions. The style is full of ease and freshness."—*Examiner*.

LVIII.

NORWAY AND HER LAPLANDERS; With Hints to the Salmon Fisher. By JOHN MILFORD. 8vo, 10s. 6d.

"A pleasant book, on a very pleasant subject: the observation of an accomplished and good-natured man."—*Examiner*.

LIX.

HUNGARY AND TRANSYLVANIA.

With Remarks on their Condition, Social, Political, and Economical. By JOHN PAGET, Esq. *New Edition*. Plates. 2 vols. 8vo.

"We must now turn aside to make a short excursion into Hungary, with Mr. Paget for our guide. It would not be well possible to choose a better, for he never suffers our interest to flag, and appears to have made himself accurately acquainted, not only with the localities and traditions of the country, but with its whole history and institutions, which present so many points of analogy to those of England, as really to invest the subject with a new and peculiar interest for an Englishman."—*Quarterly Review*.

LX.

GATHERINGS FROM SPAIN.

By RICHARD FORD. Post 8vo, 6s.

"The best English book, beyond comparison, that ever has appeared for the illustration, not merely of the general topography and local curiosities, but of the national character and manners of Spain."—*Quarterly Review*.

LXI.

THE BIBLE IN SPAIN;

Or the Journeys, Adventures, and Imprisonments of an Englishman in the Peninsula. By GEORGE BORROW. *New Edition*. Post 8vo, 6s.

"Mr. Borrow has come out as an English Author of high mark. We are reminded of Gil Blas, in the narratives of this pious, single-hearted man."—*Quarterly Review*.

LXII.

THE GYPSIES OF SPAIN;

Their Manners, Customs, Religion and Language.

By GEORGE BORROW. *New Edition*. Post 8vo, 6s.

"A curious, a very curious work, and contains some of the most singular, yet authentic descriptions of the gipsy race which have ever been given to the public."—*Literary Gazette*.

LXIII.

PORTUGAL AND GALLICIA;

From Notes made during a Journey to those Countries. By LORD CARNARVON. *Third Edition*. Post 8vo, 6s.

"This is a very remarkable work. It is not only a graphic description of the face of the country, and an impartial and sagacious account of the moral and political condition of Spain and Portugal; but it relates also a series of personal adventures and perils, very unusual in modern Europe."—*Quarterly Review*.

LXIV.

PEDESTRIAN WANDERINGS IN THE

FRENCH AND SPANISH PYRENEES. By T. CLIFTON PARIS. Woodcuts. Post 8vo, 10s. 6d.

"Contain better descriptive passages, strikingly picturesque, and without the least strain and effort, than we recollect in any book of the same light pretension."—*Examiner*.

LXV.

TOUR IN AUSTRIAN LOMBARDY,

TYROL, AND BAVARIA. By JOHN BARROW. Woodcuts. Post 8vo, 10s. 6d.

"Agreeably written, faithful, and minute."—*Athenæum*.

LXVI.

A PHYSICIAN'S HOLIDAY, or a Month

in Switzerland during the Summer of 1848. By JOHN FORBES, M.D. With Illustrations. Post 8vo.

LXVII.

A RIDE ON HORSEBACK FROM FRANCE TO SWITZERLAND. By A LADY. 2 vols. post 8vo.

DOMESTIC AND RURAL ECONOMY.

I.

MRS. RUNDELL'S DOMESTIC COOKERY, founded on Principles of Economy and Practice, and adapted for PRIVATE FAMILIES. *73rd Edition*. Fcap. 8vo.

"The most PRACTICALLY USEFUL BOOK we ever met with."—*British Critic*.

. Of this work upwards of 200,000 copies have been sold.

II.

FAMILY RECEIPT-BOOK;

A Collection of 1000 valuable Receipts. *New Edition*. Fcap. 8vo, 5s. 6d.

"A large quantity of truly valuable matter."—*British Critic*.

III.

MRS. LOUDON'S GARDENING FOR LADIES; with Instructions and Directions for every Month in the Year. *Seventh Edition*. Woodcuts. Fcap. 8vo, 6s.

"A most useful and agreeable Manual."—*Salopian Journal*.

IV.

PRACTICAL HINTS ON DECORATIVE

NEEDLEWORK, containing minute directions as to the choice of materials, and the best methods of employing them for Canvas or Tapestry Work. By MISS LAMBERT. Woodcuts. 16mo, 1s. 6d.

V.

MY KNITTING-BOOK. By MISS LAMBERT.

55th Thousand. Woodcuts. 2 Parts. 16mo, 3s.

VI.

MY CROCHET SAMPLER. By MISS

LAMBERT, 18th Thousand. Woodcuts. 2 Parts. 16mo, 4s.

VII.

CHURCH NEEDLEWORK,

With Practical Remarks on its Preparation and Arrangement. By MISS LAMBERT. With numerous Engravings. Post 8vo, 9s. 6d.

HAND-BOOKS FOR TRAVELLERS,

Giving detailed and precise Information respecting Steamers, Passports, Moneys, Guides, and Servants, with Directions for Travellers, and Hints for Tours.

1.
HAND-BOOK OF TRAVEL-TALK; or, Conversations in English, German, French, and Italian. 18mo, 5s.

2.
HAND-BOOK FOR NORTH GERMANY and the RHINE, HOLLAND, BELGIUM, and PRUSSIA. Map. Post 8vo, 12s.

3.
HAND-BOOK FOR SOUTH GERMANY and the TYROL—BAVARIA—AUSTRIA—SALZBURG—The AUSTRIAN and BAVARIAN ALPS, and the DANUBE, from ULM to the BLACK SEA. Map. Post 8vo, 10s.

4.
HAND-BOOK OF PAINTING—THE GERMAN, FLEMISH, AND DUTCH SCHOOLS. From the German of KUGLER. Edited, with Notes, by Sir EDMUND HEAD. Post 8vo, 12s.

5.
HAND-BOOK FOR SWITZERLAND, ALPS OF SAVOY and PIEDMONT. Map. Post 8vo, 10s.

6.
ILLUSTRATIONS TO THE HAND-BOOKS FOR GERMANY AND SWITZERLAND. A Series of Maps and Plans of the most frequented Roads, Cities, and Towns, &c. Post 8vo.

7.
HAND-BOOK FOR MALTA AND THE EAST, the IONIAN ISLANDS, TURKEY, ASIA MINOR, and CONSTANTINOPLE. Maps. Post 8vo, 15s.

8.
HAND-BOOK FOR EGYPT.—THE NILE, ALEXANDRIA, CAIRO, the PYRAMIDS, MOUNT SINAI, and THEBES. By Sir GARDNER WILKINSON. Map. 15s.

9.
HAND-BOOK FOR NORTHERN ITALY and FLORENCE, SARDINIA, GENOA, THE RIVIERA, VENICE, LOMBARDY, and TUSCANY. Map. Post 8vo, 12s.

10.
HAND-BOOK FOR CENTRAL ITALY and ROME, the PAPAL STATES, and CITIES of ETRURIA. Maps. Post 8vo, 15s.

11.
HAND-BOOK FOR SOUTHERN ITALY, SICILY, AND NAPLES. Map. Post 8vo. *Preparing.*

12.
HAND-BOOK OF PAINTING—THE ITALIAN SCHOOLS. From the German of KUGLER. Edited, with Notes, by C. L. EASTLAKE, R.A. Illustrated nearly by 100 Woodcuts. Post 8vo.

13.
HAND-BOOK FOR FRANCE and the PYRENEES, BRITTANY, the RIVERS LOIRE, SEINE, RHONE, and GARONNE, FRENCH ALPS, DAUPHINE, and PROVENCE. Maps. Post 8vo, 12s.

14.
HAND-BOOK FOR SPAIN, ANDALUSIA, GRANADA, MADRID, &c. By RICHARD FORD. Maps. Post 8vo, 16s.

15.
HAND-BOOK OF PAINTING—THE SPANISH AND FRENCH SCHOOLS. By Sir EDMUND HEAD. Post 8vo, 12s.

16.
HAND-BOOK FOR NORTH EUROPE, DENMARK, NORWAY, SWEDEN, RUSSIA, and FINLAND. Maps and Plans. 2 vols. Post 8vo, 24s.

17.
HAND-BOOK FOR ENGLAND AND WALES. Map. Post 8vo.

"The old Lord Treasurer Burleigh, if any one came to the Lords of the Council for a Licence to Travel, he would first examine him of England; if he found him ignorant would bid him stay at home, and know his own Country first."—*The Compleat Gentleman*, by Henry Peacham, 1662.

18.
HAND-BOOK FOR LONDON—PAST AND PRESENT. By PETER CUNNINGHAM. *New Edition.* Post 8vo.

"It would be a great mistake to suppose this book a mere guide to the sights and localities of London, or a dry catalogue of streets, squares, and public buildings. That it is such a guide is certain, and the best and most complete of the kind we have seen; but it is a great deal more besides; it is a delightful literary companion, teeming, not only with rare and valuable information, often quite new, but with stores of apposite quotation from our elder and modern writers."—*Morning Chronicle.*

19.
HAND-BOOK FOR THE ENVIRONS OF LONDON. With hints for Excursions by Railway, Steamboat, and Road. By PETER CUNNINGHAM. Post 8vo. *In Preparation.*

20.
HAND-BOOK TO THE PICTURE GALLERIES in and near London. With Historical, Biographical, and Critical Notices. By Mrs. JAMESON. Post 8vo, 10s.

21.
HAND-BOOK FOR WINDSOR AND WESTMINSTER ABBEY. Woodcuts. Fcap. 8vo, 2s. 6d. each.

Critical Opinions on the Hand-Books.

"Mr. Murray's series of Hand-books seem destined to embrace all the sights of the world."—*Spectator.*

"The useful series of Hand-books issued by Mr. Murray."—*Examiner.*

"Mr. Murray's excellent series. Compiled with great care. The information full and satisfactory."—*Athenæum.*

"Well considered, well arranged, and well compressed. They combine every practical information, with satisfactory descriptions and extracts from the most accomplished travellers, unencumbered with long historical details, which not unfrequently are uselessly intruded into these manuals."—*Gentleman's Magazine.*

"An immense quantity of minute and useful information respecting all places of interest, presented in a plain, unostentatious, and intelligible manner."—*United Service Gazette.*

"All the information a traveller requires; and supplies an answer to every difficulty which can possibly arise."—*Atlas.*

"An excellent plan, and contains much in little compass, and is an amusing resource when the road is dull and our companion has fallen asleep."—*Asiatic Journal.*

"A world of useful information."—*British Magazine.*

"Capital guides! A man may traverse half the continent of Europe with them without asking a question."—*Literary Gazette.*

"Distinguished for the clearness of their arrangement, the specific character of their directions, the quantity and quality of the matter they contain, as well as for the style and finish of the literary workmanship."—*Spectator.*

RELIGIOUS WORKS, THEOLOGY, &c.

I.

THE PRAYER-BOOK ILLUSTRATED

with Ornamental Borders, Initial Letters, Vignette Engravings, &c. *New and Cheaper Edition.* 1000 Illustrations. Crown 8vo.

"The most elaborate copy of the Liturgy ever executed. A noble devotional volume and fitting Christian manual."—*Times*.

II.

ADVICE TO THE ROMAN CATHOLICS

OF ENGLAND. By DEAN COMBER. A *New Edition*, with Preface and Notes. By Rev. Dr. Hook. Fcap. 8vo, 3s.

III.

THE THREE REFORMATIONS; LUTHERAN, ROMAN, and ANGLICAN.

By Rev. Dr. Hook. *Third Edition.* 8vo, 3s.

IV.

ON THE UNITY OF THE CHURCH.

By HENRY EDWARD MANNING, Archdeacon of Chichester. *Second Edition.* 8vo, 10s. 6d.

V.

ARCHDEACON MANNING'S CHARGES,

1841-9. 8vo, 2s. each.

VI.

SERMONS ON THE LEADING DOCTRINES

AND DUTIES TAUGHT BY THE CHURCH OF ENGLAND. By The DEAN OF NORWICH. 2 vols. 8vo, 21s.

VII.

ON THE DOCTRINE OF THE INCARNATION.

By ARCHDEACON WILBERFORCE. *Second Edition.* 8vo, 12s.

VIII.

ON THE DOCTRINE OF HOLY BAPTISM.

By ARCHDEACON WILBERFORCE. 8vo.

IX.

SCRIPTURAL COINCIDENCES.

A TEST OF THEIR VERACITY. By Rev. J. J. BLUNT. *Third Edition.* 8vo, 10s. 6d.

"Whoever has read Dr. Paley's *Horæ Paulinæ*, will find this volume conducted with scarcely inferior ability and success."—*John Bull*.

X.

THE MOSAIC WRITINGS. By Rev. J. J.

BLUNT. Post 8vo, 6s. 6d.

XI.

THE EVIDENCES OF CHRISTIANITY. By

Rev. WILLIAM SEWELL, B.D., Exeter College, Oxford. Fcap. 8vo. 7s. 6d.

"Able and satisfactorily treated."—*Gentleman's Mag.*

XII.

SUGGESTIONS TO THE STUDENT

UNDER PRESENT THEOLOGICAL DIFFICULTIES. By Rev. Dr. TAIT. Post 8vo, 6s. 6d.

"We most warmly recommend Dr. Tait's most useful volume."—*Church and State Gazette*.

XIII.

SERMONS PREACHED IN THE CHAPEL

OF HARROW SCHOOL. By Rev. C. J. VAUGHAN, D.D. Head Master. 8vo, 10s. 6d.

"The sermons now before us are addressed specifically to the boys of the public school; and parents will find them a valuable family possession."—*Christian Observer*.

XIV.

NINE NEW SERMONS PREACHED IN THE

CHAPEL OF HARROW SCHOOL. By Rev. C. J. VAUGHAN, D.D. Fcap. 8vo, 5s.

XV.

THE BOOK OF THE CHURCH;

With Notes containing References to the Authorities, and an Index. By ROBERT SOUTHBY, LL.D. *Sixth Edition.* 8vo, 12s.

"I offer to those who regard with love and reverence the religion which they have received from their fathers, a brief but comprehensive record, diligently, faithfully, and conscientiously composed."—*Preface*.

XVI.

BROGDEN'S CATHOLIC SAFEGUARDS

against the ERRORS, CORRUPTIONS, AND NOVELTIES OF THE CHURCH OF ROME. 2 vols. 8vo, 28s.

"'CATHOLIC SAFEGUARDS': a Selection of the ablest discourses on the errors of the Church of Rome."—*Bishop of London's Charge*.

XVII.

BROGDEN'S ILLUSTRATIONS OF THE

LITURGY AND RITUAL OF THE CHURCH; selected from the works of eminent Divines of the 17th Century. 3 vols. post 8vo, 27s.

"A most valuable addition to every churchman's library."—*Bishop of Exeter's Charge*.

XVIII.

BISHOP HEBER'S PARISH SERMONS;

On the Lessons, the Gospel, or the Epistle, for every Sunday in the Year. *Sixth Edition.* 2 vols. post 8vo, 16s.

XIX.

REMARKS ON ENGLISH CHURCHES,

and on rendering Sepulchral Memorials subservient to pious and Christian Uses. By J. H. MARKLAND. *Fourth Edition.* Woodcuts. Fcap. 8vo, 6s. 6d.

"This work may be regarded as one of the most important steps made lately in the restoration of a sound and efficient church-system among us."—*Quarterly Review*.

XX.

REVERENCE DUE TO HOLY PLACES.

By J. H. MARKLAND. *Third Edition.* Woodcuts. Fcap. 8vo, 2s.

XXI.

PRAYERS, FROM THE LITURGY,

By Right Honble. W. E. GLADSTONE, M.P. 12mo, 2s. 6d.

XXII.

A THREE-LEAVED MANUAL OF FAMILY

PRAYER; arranged so as to save the trouble of turning the pages backwards and forwards. Royal 8vo, bound, 2s.

XXIII.

THE ROMAUNT VERSION OF THE GOSPEL

OF ST. JOHN; originally in Use among the Old Waldenses. Edited, with Notes, by Rev. W. S. GILLY, D.D. 8vo, 5s. 6d.

XXIV.

PSALMS AND HYMNS,

Adapted to the various Solemnities of the Church. By Rev. W. B. HOLLAND, M.A., Perpetual Curate of Walmer. 24mo, 1s. 6d.

XXV.

THE LAWS RELATING TO SUNDAYS,

HOLIDAYS, and DAYS OF FASTING. By E. V. NEALE. Fcap. 8vo, 9s. 6d.

"An excellent handmaid to 'Nelson on Fasts and Festivals.'"—*British Magazine*.

XXVI.

THE NESTORIANS, OR LOST TRIBES,

With Illustrations of Scripture Prophecy. By ASAHEL GRANT, M.D. *Third Edition.* Fcap. 8vo, 6s.

"An important accession to our stores of geographical knowledge."—*Church of England Review*.

XXVII.

SERMONS FOR CHILDREN.

By MRS. MARKHAM. *Second Edition.* 12mo, 3s.

POETRY, THE DRAMA, &c.

The following are the only complete and Copyright editions of Lord Byron's Works.

I.
LORD BYRON'S LIFE AND LETTERS.

By THOMAS MOORE. With Portraits and Vignette. One Volume. Royal 8vo, 15s.

II.
LORD BYRON'S LIFE AND WORKS.

Collected and arranged with Notes by Moore, Ellis, Heber, Jeffrey, Lockhart, &c. With Portrait and 35 Plates.

17 vols. fcap. 8vo, 63s. ; or half morocco, 90s.

III.
LORD BYRON'S POETICAL WORKS.

With Vignettes, 10 vols. 18mo, 25s. ; or gilt edges, 35s.

CONTAINING

CHILDE HAROLD. 1 vol.

TALES AND POEMS. 2 vols.

MISCELLANIES. 3 vols.

DRAMAS. 2 vols.

DON JUAN. 2 vols.

IV.
LORD BYRON'S POETICAL WORKS.

With Portrait and Vignette. One Volume. Royal 8vo, 15s.

V.
LORD BYRON'S CHILDE HAROLD.

With Portrait and Sixty Vignette Engravings. 8vo, 21s.

"A splendid work—worth illustrating, and worthily illustrated."—*Athenæum*.

VI.
LORD BYRON'S CHILDE HAROLD.

With Vignette. 24mo, 2s. 6d.

VII.
LORD BYRON'S TALES AND POEMS.

With Vignettes. 2 vols. 24mo, 5s.

CONTAINING

1. GIAOUR.

2. BRIDE OF ABYDOS.

3. CORSAIR.

4. LARA.

5. SIEGE OF CORINTH.

6. BREPO.

7. MAZEPPA.

8. ISLAND.

9. PARISINA.

10. PRISONER OF CHILLON.

VIII.
LORD BYRON'S MISCELLANIES.

With Vignettes. 3 vols. 24mo, 7s. 6d.

IX.

LORD BYRON'S DRAMAS.

With Vignettes. 2 vols. 24mo, 5s.

CONTAINING

1. MANFRED.

2. MARINO FALIERO.

3. HEAVEN AND EARTH.

4. SARDANAPALUS.

5. TWO FOSCARL.

6. DEFORMED TRANSFORMED.


7. CAIN.

8. WERNER.

X.

LORD BYRON'S DON JUAN.

With Vignettes. 2 vols. 24mo, 5s.

 No edition of LORD BYRON'S WORKS can be COMPLETE, except it be published by MR. MURRAY, as he alone is proprietor of all the Copyright.

I.
REV. GEORGE CRABBE'S LIFE AND POETICAL WORKS.

With Portrait and numerous Plates. 8 vols. fcap. 8vo, 30s. ; or half morocco, 40s.

II.
CRABBE'S LIFE AND POEMS.

With Portrait and Vignette. One Volume. Royal 8vo, 15s.

III.
THE LIFE AND POETICAL WORKS OF ALEXANDER POPE.

A New Edition, with Notes, an Original Life, and nearly One Hundred Unpublished Letters of Pope to Lord Oxford, &c. Edited by the RIGHT HON. JOHN WILSON CROKER. Portraits. 8vo.

IV.
SPECIMENS OF THE BRITISH POETS.

By THOMAS CAMPBELL. One Volume. Royal 8vo, 15s.

"Rich in exquisite examples of English poetry, and suggestive of delightful thoughts beyond any volume in the language."—*Atlas*.

V.
BISHOP HEBER'S POETICAL WORKS.

Fourth Edition. Portrait. Fcap. 8vo, 7s. 6d.

"Bishop Heber has taken a graceful station among the favoured bards of the day."—*Literary Gazette*.

VI.
REV. H. H. MILMAN'S POETICAL WORKS.

Including the Fall of Jerusalem—Samor, Martyr of Antioch, &c. Second Edition. Plates. 3 vols. fcap. 8vo, 18s.

"A fine, classical, moral, and religious poet."—*Lit. Gaz.*

VII.
ALLAN CUNNINGHAM'S POEMS AND SONGS.

24mo, 2s. 6d.

"The works of the most tender and pathetic of the Scottish minstrels, in a cheap and elegant form."—*Blackwood*.

VIII.
HORACE. A NEW EDITION. Illustrated with 300 Woodcuts, Vignettes, Borders, &c., and a Life. By Rev. H. H. MILMAN. Crown 8vo, 42s.IX.
ANCIENT SPANISH BALLADS.

Translated by J. G. LOCKHART. With Illuminated Titles, Borders, &c. 4to, 42s.

"A more appropriately as well as beautifully embellished volume never was offered to the world."—*Edinburgh Review*.

X.
FRAGMENTS IN VERSE.

By LORD ROBERTSON. Crown 8vo, 7s. 6d.

"The author sees and feels as a scholar and a poet, and as a scholar and a poet he expresses himself."—*Times*.

XI.
REJECTED ADDRESSES.

With Notes by the Authors, and Portraits of them. Twenty-first Edition. Fcap. 8vo, 6s.

XII.
SPECIMENS OF ITALIAN SONNETS

From the most celebrated Poets, with Translations. By Rev. CHARLES STRONG, M.A. 8vo, 6s.

XIII.
VERSE TRANSLATIONS

From the Swedish Poems of ESALAS TEGNER, and from the German of SCHILLER. By H. DRINKWATER BETHUNE. Post 8vo, 12s.

XIV.
FRAGMENTS FROM GERMAN PROSE WRITERS.

By SARAH AUSTIN. Post 8vo, 10s.

"A delightful volume."—*Athenæum*.

WORKS FOR YOUNG PERSONS.

Mrs. Markham's Histories.

I.

HISTORY OF ENGLAND.

From the First Invasion by the Romans, to the Reign of Queen Victoria. 48th Thousand. Woodcuts. 12mo, 7s. 6d.

HISTORY OF FRANCE.

From the Conquest by the Gauls, to the Reign of Louis-Philippe. 20th Thousand. Woodcuts. 12mo, 7s. 6d.

HISTORY OF GERMANY.

From the Invasion by Marius, to the Battle of Leipsic. 3rd Thousand. Woodcuts. 12mo, 7s. 6d.

"MRS. MARKHAM'S HISTORIES are constructed on a plan which we think well chosen, and we are glad to find that they are so popular, for they cannot be too strongly recommended, as adapted for youth."—*Journal of Education.*

II.

SERMONS FOR CHILDREN.

By MRS. MARKHAM. Second Edition. Fcap. 8vo, 3s.

III.

ÆSOP'S FABLES.

A New Version, by REV. THOMAS JAMES. With 100 Woodcuts by TENNIEL. Post 8vo, 16s.

"Mr. James has made a judicious selection of the Fables themselves, and of the version to be taken as his text: his translation is at once close and free; the wood engravings are among the triumphs of art."—*Spectator.*

IV.

BERTHA'S JOURNAL DURING A VISIT

IN ENGLAND. With a variety of Information, arranged for every Day, 10th Thousand. 12mo, 7s. 6d.

"I am reading 'Bertha' with the utmost avidity. I can scarcely take my attention from this, the best of all juvenile compilations."—*Rev. George Crabbe.*

"An excellent little work."—*Capt. Basil Hall.*

V.

THE HEIRESS IN HER MINORITY ;

OR, PROGRESS OF CHARACTER. By the Author of "Bertha's Journal." 2 vols, 12mo, 18s.

"The Author has endeavoured, in the following pages, to trace the steps by which the power of self-control may be practically developed in a young and ardent mind when brought under the influence of high and noble motives; and further, to show how materially the happiness of the individual is enlarged by turning it from the selfish indolence of pride to the active and habitual exercise of the faculties in endeavouring to acquire useful and varied knowledge."—*Preface.*

VI.

JESSE'S NATURAL HISTORY.

For Schools. With Anecdotes of the Sagacity and Instinct of Animals. Seventh Edition. Fcap. 8vo, 6s. 6d.

VII.

PHILOSOPHY IN SPORT MADE SCIENCE

IN EARNEST; or Natural Philosophy inculcated by the Toys and Sports of Youth. Sixth Edition. Woodcuts. Fcap. 8vo, 8s.

"We know of no other book which so charmingly blends amusement with instruction. No juvenile book has been published in our time more entitled to praise."—*Examiner.*

VIII.

LITTLE ARTHUR'S HISTORY OF ENGLAND By Lady CALLEOTT. 33rd Thousand. Woodcuts. 18mo. 2s. 6d.

"Lady Calleott's style is of the right kind; earnest and simple."—*Examiner.*

IX.

CROKER'S STORIES FOR CHILDREN FROM THE HISTORY OF ENGLAND. 33rd Thousand. Woodcuts. 16mo, 5s.

"This skilful performance of Mr. Croker's suggested the plan of Sir Walter Scott's 'Tales of a Grandfather.'"—*Quarterly Review.*

X.

CROKER'S PROGRESSIVE GEOGRAPHY FOR CHILDREN. 15th Thousand. 18mo, 1s. 6d.

"The best elementary book on the subject."—*Quarterly Review.*

XI.

LOCKHART'S HISTORY OF THE LATE WAR: with Sketches of Nelson, Wellington and Napoleon. 18mo, 2s. 6d.

XII.

GOSPEL STORIES FOR CHILDREN.

An attempt to render the Chief Events of the Life of Our Saviour intelligible and profitable. Second Edition. 18mo, 3s. 6d.

XIII.

FISHER'S ELEMENTS OF GEOMETRY AND ALGEBRA. 18mo, 3s. each.

XIV.

SENTENCES FROM THE PROVERBS.

In English, French, Italian, and German. For Daily Use. By A LADY. 16mo, 3s. 6d.

"The design of this volume is excellent."—*Atlas.*

"An excellent design."—*Literary Gazette.*

XV.

PUSS IN BOOTS ;

SUITED to the tastes of LITTLE AND GROWN CHILDREN.

By OTTO SPECKTER. With Illustrations. 16mo, 5s.

"Twelve designs full of excellent humour."—*Examiner.*
"Complete pictures, and tell the story with dramatic force."—*Spectator.*

XVI.

THE CHARMED ROE ;

THE STORY OF THE LITTLE BROTHER AND SISTER. By OTTO SPECKTER. With Illustrations. 16mo, 5s.

"A book for kindly remembrances."—*Literary Gazette.*

XVII.

THE FAIRY RING ;

A Collection of TALES and STORIES for Young Persons. With Illustrations by RICHARD DOYLE. Second Edition. Fcap. 8vo, 7s. 6d.

"Rare news for young people—whole sacksful of new fairy lore. Nicely illustrated by Mr. Richard Doyle, who has lived a long time in Fairy Land, and knows all about it."—*Examiner.*

"Three dozen legends, many among them pointed with that humorous wisdom which none appreciate better than children, make up a month's entertainment of charming quality."—*Athenæum.*

CLASSICAL AND SCHOOL BOOKS.

Dr. Smith's Dictionaries.

I.
A NEW CLASSICAL DICTIONARY
OF ANCIENT GEOGRAPHY, MYTHOLOGY, AND
GEOGRAPHY. One Volume. 8vo.

This work will comprise the same subjects as are contained in the well-known Dictionary of Lemprière, avoiding its errors, supplying its deficiencies, and exhibiting in a concise form the *results* of the labours of modern scholars. It will thus supply a want that has been long felt by most persons engaged in tuition.

A DICTIONARY OF GREEK AND ROMAN
ANTIQUITIES. With 500 Woodcuts. *Second Edition*,
revised. Royal 8vo. 2l. 2s.

"A work much wanted, will be invaluable to the young student, and as a book of reference will be most acceptable on the library table of every scholar."—*Quarterly Review*.

A SCHOOL DICTIONARY OF ANTIQUITIES.
Abridged from the above work. With 200 Woodcuts. Square 12mo, 10s. 6d.

"Drawn up in a clear and concise style, and weeded of those references and speculative matters which tend so much to confuse the student who is not far advanced. It is a most valuable addition to our school literature."—*Cambridge Chronicle*.

A DICTIONARY OF GREEK AND ROMAN
BIOGRAPHY AND MYTHOLOGY. By various Writers.
3 vols. 8vo, 5l. 15s. 6d.

"The only Classical Dictionary with any pretensions to the name, in our language; and, as such, it must form part of the library of every student who desires to become acquainted with the mind of antiquity."—*Athenæum*.

II.
ANTHOLOGIA POLYGLOTTA;
Or, A SELECTION OF VERSIONS, IN VARIOUS LANGUAGES,
chiefly from the Greek Anthology. By REV. HENRY
WELLESLEY, D.D. 8vo. 15s.

III.
MULLER'S DORIANS;
THE HISTORY AND ANTIQUITIES OF THE
DORIC RACE. Translated by TUFNEL and LEWIS.
Second Edition. Maps. 2 vols. 8vo, 26s.

"We close the volumes in admiration of the author's unwearied industry and great knowledge."—*New Monthly Magazine*.

IV.
BUTTMAN'S LEXICOLOGUS;
A Critical Examination of the Meaning and Etymology
of various Words and Passages in Greek Writers. Translated
with Notes, by FISHLAKE. *Third Edition*. 8vo.
14s.

"A most able disquisition. It contains a deeper and more critical knowledge of Greek, more extensive research, and more sound judgment, than we ever remember to have seen in any one work before."—*Quarterly Review*.

V.
BUTTMAN'S GREEK VERBS;
With all the Tenses—their Formation, Meaning, and
Usage, accompanied by an Index. Translated, with
Notes, by FISHLAKE. *Second Edition*. 8vo, 7s. 6d.

"Buttman's Catalogue contains all those prominent irregularities so fully and fundamentally investigated, that I was convinced a translation of them would prove a valuable assistant to every lover and student of Greek literature."—*Preface*.

VI.
CARMICHAEL'S GREEK VERBS.
THEIR FORMATIONS, IRREGULARITIES, AND DEFECTS.
Second Edition. Post 8vo, 8s. 6d.

VII.
HORACE.
A New Edition of the Text. Illustrated from the Antique.
Edited, with a Life, by REV. H. H. MILMAN. With 300
Woodcut Vignettes. Crown 8vo, 42s.

VIII.
MITCHELL'S PLAYS OF ARISTOPHANES.
With English Notes. 8vo. CLOUDS. 10s.—2. FROGS. 15s.

"We are not afraid to say that Mr. Mitchell's Annotated edition of Aristophanes will form, when completed, something like an epoch in the history of British scholarship."—*Quarterly Review*.

IX.
PEILE'S ÆSCHYLUS.
THE AGAMEMNON AND CHOEPHORÆ. With
English Notes, by T. W. PEILE, D.D., Head Master of
Repton School. *Second Edition*. 8vo, 9s. each.

"By far the most useful edition ever published in this country."—*Oxford Herald*.

X.
THE ROMANCE LANGUAGES.
By G. CORNEWALL LEWIS, M.P. *Second Edition*. 8vo, 12s.

XI.
SUVERN'S ARISTOPHANES.
THE BIRDS AND THE CLOUDS. Translated by
W. R. HAMILTON, F.R.S. Post 8vo, 9s.

XII.
HASE'S ANCIENT GREEKS ;
THEIR PUBLIC AND PRIVATE LIFE, MANNERS, AND CUSTOMS.
Translated from the German. Fcap. 8vo, 5s. 6d.

"Some work appeared to be wanting on Grecian Antiquities, which, without being unnecessarily diffuse, should give a notion of the discoveries of modern scholars, and particularly of German scholars."—*Preface*.

XIII.
ON THE PRONUNCIATION OF GREEK.
By G. J. PENNINGTON, M.A. 8vo, 7s. 6d.

XIV.
INTRODUCTIONS TO THE GREEK CLASSIC POETS. By HENRY NELSON COLERIDGE, M.A.
Third Edition. Fcap. 8vo, 5s. 6d.

XV.
MATTHIÆ'S GREEK GRAMMAR.
Abridged for Schools by BLOMFIELD. *New Edition*, revised by EDWARDS. 12mo, 3s.

XVI.
INDEX OF GREEK QUOTATIONS in
MATTHIÆ'S LARGER GREEK GRAMMAR. *Second Edition*. 8vo, 7s. 6d.

XVII.
KING EDWARD Vith's LATIN GRAMMAR. *New Edition*, revised. 12mo, 3s. 6d.

XVIII.
ENGLISH NOTES FOR LATIN ELEGIACS;
designed for early proficients in the Art of Latin Versification, with Prefatory Rules of Composition in Elegiac Metre. By REV. W. OXENHAM, M.A. *Second Edition*. 12mo, 4s.

ART, SCIENCE, AND MEDICINE.

I.
THE ANATOMY OF EXPRESSION AS CONNECTED WITH THE FINE ARTS. By the late SIR CHARLES BELL. *Fourth Edition.* Plates. Imperial 8vo, 21s.

"The artist, the writer of fiction, the dramatist, the man of taste, will receive the present work with gratitude, and peruse it with a lively and increasing interest and delight."
 —*Christian Remembrancer.*

II.
SKETCHES OF THE HISTORY OF CHRISTIAN ART. By LORD LINDSAY. 3 vols. 8vo, 31s. 6d.

"As a contribution to the History of Art, Lord Lindsay's work is unquestionably the most valuable which has yet appeared in England, and with whatever richness of detail succeeding writers may illustrate them, the leading lines of Lord Lindsay's Chart will always henceforth be followed."
 —*Quarterly Review.*

III.
CONTRIBUTIONS TO THE LITERATURE OF THE FINE ARTS. By C. L. EASTLAKE, R.A. 8vo, 12s.

IV.
KUGLER'S HISTORY OF PAINTING—THE ITALIAN SCHOOLS. Edited, with Notes, by C. L. EASTLAKE, R.A. *A new Edition.* Illustrated with 100 Woodcuts. Post 8vo.

V.
KUGLER'S HISTORY OF PAINTING—THE GERMAN, FLEMISH, AND DUTCH SCHOOLS. Edited, with Notes, by SIR EDMUND HEAD, Bart. Post 8vo, 12s.

VI.
HISTORY OF PAINTING—The SPANISH AND FRENCH SCHOOLS. By SIR EDMUND HEAD, Bart. Post 8vo, 12s.

"These volumes present us with a view of the schools of painting, and we recommend them as very candid and excellent productions."
 —*Literary Gazette.*

VII.
AN ENCYCLOPÆDIA OF THE ARTS OF THE MIDDLE AGES. By the Monk THEOPHILUS. Translated, with Notes, by ROBERT HENDRIE. 8vo, 21s.

"Mr. Hendrie has done good service to this class of literature, by the publication of this work."
 —*Spectator.*

VIII.
THE ANCIENT PRACTICE OF PAINTING IN OIL AND ON GLASS, and other Arts described in several unpublished Manuscripts. With Notes by Mrs. MERRIFIELD. 2 vols. 8vo, 30s.

IX.
HISTORY OF POTTERY AND PORCELAIN, with a Description of the Manufacture, from the Earliest Period. By JOSEPH MARRYAT. Woodcuts. 8vo.

X.
THE ROMANESQUE AND POINTED STYLES of ARCHITECTURE IN FRANCE; with Notices of some of the principal Buildings on which it is founded. 8vo.

XI.
CORRESPONDENCE OF JAMES WATT, ON HIS DISCOVERY OF THE THEORY OF THE COMPOSITION OF WATER. By J. P. MUIRHEAD. Portrait. 8vo, 10s. 6d.

XII.
NINTH BRIDGEWATER TREATISE. By CHARLES BABBAGE. *Second Edition.* 8vo, 9s. 6d.

XIII.
THE ECONOMY OF MACHINERY AND MANUFACTURES. By CHARLES BABBAGE. *Fifth Edition.* Fcap. 8vo, 6s.

XIV.
TABLE OF THE LOGARITHMS OF THE NATURAL NUMBERS from 1 to 100000. By CHARLES BABBAGE. *Second Edition.* Royal 8vo, 6s.

XV.
ON PRACTICAL SURVEYING WITHOUT INSTRUMENTS. By G. D. BURR, of Sandhurst. *Second Edition.* Woodcuts. Post 8vo, 7s. 6d.

XVI.
PHYSICAL GEOGRAPHY. By MARY SOMERVILLE. Portrait. *Second Edition.* 2 vols. Fcap. 8vo, 12s.

"We have followed Mrs. Somerville through her intellectual journey over the globe, delighted and improved by her instruction."
 —*North British Review.*

XVII.
THE CONNEXION OF THE PHYSICAL SCIENCES. By MARY SOMERVILLE. *Eighth Edition.* Plates. Fcap. 8vo, 10s. 6d.

"Should be placed in the hands of every youth the moment he has mastered the general rudiments of education."
 —*Quarterly Review.*

XVIII.
A MANUAL OF SCIENTIFIC ENQUIRY, Prepared for the Use of Officers and Travellers. Edited by SIR J. HERSCHELL, Bart. Maps. Post 8vo, 10s. 6d.

"Although the Manual is only a series of Instructions as to what points an enquirer should direct his attention to, and how he should record what he observes, each paper is more or less an informal exposition of the leading elements of the science of which it treats. It will not only be found an admirable book for its express object, but may be used advantageously by all travellers, and perused with interest at home."
 —*Spectator.*

XIX.
HUMBOLDT'S COSMOS. A Physical Description of the Universe. Translated by Mrs. SABINE. *Seventh Edition.* 2 vols. Post 8vo, 5s.

XX.
HUMBOLDT'S ASPECTS OF NATURE IN DIFFERENT LANDS AND IN DIFFERENT CLIMATES. Translated by Mrs. SABINE. 2 vols. Post 8vo, 5s.

"Here we have the 'authorised editions' translated by Mrs. Sabine, at the wish of the author, who has, moreover, read a great portion of the proof-sheets, the revision being completed by the Chevalier Bunsen."
 —*Spectator.*

"The only English translations which are recognised as authentic by the distinguished author. We commend them to the notice of all our readers."
 —*Medical Gazette.*

XXI.
FACTS TO ASSIST THE MEMORY, IN VARIOUS SCIENCES. *Second Edition.* Fcap. 8vo, 6s. 6d.

XXII.
NAVAL GUNNERY; For the Instruction and Examination of Officers, and for the Training of Seamen Gunners. By LIEUT.-GENERAL SIR HOWARD DOUGLAS, Bart. *Second Edition.* 8vo, 15s.

XXIII.
BRITISH ASSOCIATION REPORTS. YORK AND OXFORD, 1831-32, 13s. 6d. CAMBRIDGE, 1833, 12s. EDINBURGH, 1834, 15s. DUBLIN, 1835, 13s. 6d. BRISTOL, 1835, 12s. LIVERPOOL, 1837, 16s. 6d. NEWCASTLE, 1838, 15s. BIRMINGHAM, 1839, 13s. 6d. GLASGOW, 1840, 15s. PLYMOUTH, 1841, 13s. 6d. MANCHESTER, 1842, 10s. 6d. CORK, 1843, 12s. YORK, 1844, 20s. CAMBRIDGE, 1845, 12s. SOUTHAMPTON, 1846, 15s. OXFORD, 1847, 18s. SWANSEA, 1848, 9s. 8vo.

XXIV.
SIR JAMES CLARK ON THE INFLUENCE OF CLIMATE. *Fourth Edition.* Post 8vo, 10s. 6d.

XXV.
SIR HENRY HALFORD'S ESSAYS. *Third Edition.* Fcap. 8vo, 6s. 6d.

XXVI.
DR. MAYO ON THE PATHOLOGY OF THE HUMAN MIND. Fcap. 8vo, 5s. 6d.

XXVII.
DR. ABERCROMBIE ON DISEASES OF THE STOMACH. *Third Edition.* Fcap. 8vo, 6s.

XXVIII.
DR. GOOCH ON THE MOST IMPORTANT DISEASES OF WOMEN. *Second Edition.* 8vo, 12s.

XXIX.
DR. FERGUSON'S ESSAYS ON PUERPERAL FEVER. Post 8vo, 9s. 6d.

GENERAL LITERATURE.

I.
LITERARY HISTORY OF EUROPE.
By HENRY HALLAM. *Third Edition.* 3 vols. 8vo, 36s.

"The most important contribution to literary history which English libraries have received for many years."—*Edinburgh Review.*

II.
A HISTORY OF SPANISH LITERATURE,
With Criticisms and Biographical Notices. By GEORGE
TICKNOR. 3 vols. 8vo.

III.
THE EMIGRANT.

By SIR FRANCIS B. HEAD. *Fifth Edition.* Post 8vo, 12s.

IV.
STOKERS AND POKERS; or, THE RAILROAD
AND ELECTRIC TELEGRAPH. By author of "BUBBLES." Post 8vo, 2s. 6d.

V.
HIGH-WAYS AND DRY-WAYS; or, THE
CONWAY TUBULAR BRIDGES. By author of "STOKERS and
POKERS." Post 8vo, 1s

VI.
LAVENGRO, AN AUTOBIOGRAPHY. By
GEORGE BORROW. 3 vols. post 8vo.

VII.
REMARKABLE CRIMES AND TRIALS.
From the German. By Lady DUFF GORDON. 8vo, 12s.
"Forms the most interesting specimen existing in our
language."—*Law Magazine.*

VIII.
HORTENSIIUS. An Historical Essay on the
Duties of an Advocate. By WILLIAM FORSYTH. Post 8vo, 12s.

IX.
CONSOLATION IN TRAVEL; or, the Last
Days of a Philosopher. By SIR HUMPHRY DAVY. *A New
Edition.* Fcap. 8vo.

X.
HAWKSTONE;
A Tale. *Third Edition.* 2 vols. fcap. 8vo, 12s.

XI.
OUTLINES OF ENGLISH LITERATURE.
By THOMAS B. SHAW. Post 8vo, 12s.
"Concise and comprehensive, well written, and characterised
in most instances by a fair and impartial spirit."—*Morning Post.*

XII.
VISITS TO SPOTS OF INTEREST. By
EDWARD JESSE. Woodcuts. Post 8vo, 12s.
"A pleasing and popular omnium gatherum."—*Lit. Gaz.*

XIII.
NOTES FROM LIFE AND FROM BOOKS.
By HENRY TAYLOR. *Second Edition.* 2 vols. post 8vo, 15s.

XIV.
PHILOSOPHY OF THE MORAL FEELINGS.
By JOHN ABERCROMBIE, M.D. *Eighth Edition.* Fcap. 8vo, 4s.

XV.
THE INTELLECTUAL POWERS. By JOHN
ABERCROMBIE, M.D. *Thirteenth Edition.* Fcap. 8vo, 6s 6d.

XVI.
ON ENGLISH ETYMOLOGIES. By H.
FOX TALBOT, F.R.S. 8vo, 12s.

XVII.
THE ARABIAN NIGHTS ILLUSTRATED.
With 600 Woodcuts. *New Edition.* 3 vols. post 8vo, 18s.

XVIII.
ESSAYS ON THE CONDUCT OF LIFE:
AND MORAL NATURE OF MAN. By GEORGE LONG.
2 vols. post 8vo, 12s.

XIX.
THE STORY OF THE BATTLE OF
WATERLOO. By Rev. G. R. GLEIG. Post 8vo, 6s.

XX.
AN ESSAY ON ENGLISH POETRY. With
Notices of the Poets. By THOMAS CAMPBELL. Post 8vo, 6s.

XXI.
CAMPAIGNS AT WASHINGTON AND
NEW ORLEANS. By Rev. G. R. GLEIG. Post 8vo, 2s. 6d.

XXII.
SIR ROBERT SALE'S BRIGADE IN
AFFGHANISTAN. By Rev. G. R. GLEIG. Post 8vo, 2s. 6d.

XXIII.
THE WAYSIDE CROSS. A Tale of the
Carlist War. By Capt. E. A. MILMAN. Post 8vo, 2s. 6d.

XXIV.
LIVONIAN TALES. By THE AUTHOR OF
"LETTERS FROM THE BALTIC." Post 8vo, 2s. 6d.

XXV.
BRACEBRIDGE HALL. By WASHINGTON
IRVING. Post 8vo, 6s.

XXVI.
THE AMBER-WITCH: a TRIAL for WITCH-
CRAFT. Translated by Lady DUFF GORDON. Post 8vo, 2s. 6d.
"Has completely absorbed our interest."—*Quarterly
Review.*

XXVII.
THE FRENCH IN ALGIERS. Translated.
By Lady DUFF GORDON. Post 8vo, 2s. 6d.

XXVIII.
TALES OF A TRAVELLER. By WASH-
INGTON IRVING. Post 8vo, 6s.

XXIX.
ADVENTURES ON THE ROAD TO PARIS IN
1813-14. From the Autobiography of HENRY STEFFENS.
Post 8vo, 2s. 6d.

XXX.
A PLEA FOR PEASANT PROPRIETORS
IN IRELAND. By W. T. THORNTON. Post 8vo, 7s. 6d.

XXXI.
ENGLISH MISRULE AND IRISH MIS-
DEEDS. By AUBREY DE VERE. *2nd Edit.* Post 8vo, 7s. 6d.

XXXII.
PROGRESSION BY ANTAGONISM. A
THEORY. By LORD LINDSAY. 8vo, 6s.

XXXIII.
RICARDO'S POLITICAL WORKS. With
a Biographical Sketch. By J. R. McCulloch. 8vo, 16s.

XXXIV.
PARLIAMENTS AND COUNCILS OF
ENGLAND. From William I. to the Revolution, 1688.
By C. H. PARRY, M.D. 8vo, 30s.

PERIODICALS.

XXXV.
THE QUARTERLY REVIEW. 8vo, 6s.

XXXVI.
HART'S QUARTERLY ARMY LIST. 8vo, 5s.

XXXVII.
THE ROYAL NAVY LIST. 8vo, 2s. 6d.

XXXVIII.
THE NAUTICAL ALMANACK, 8vo, 5s.

XXXIX.
ROYAL AGRICULTURAL JOURNAL, 8vo, 6s.

XL.
ROYAL GEOGRAPHICAL JOURNAL, 8vo.

NATURAL HISTORY, SPORTING, &c.

I.

PRINCIPLES OF GEOLOGY; or, the Modern Changes of the Earth and its Inhabitants. By CHARLES LYELL, F.G.S. *Seventh Edition.* Woodcuts. 8vo, 18s.

"Should be read by every one who takes an interest in this rising branch of Natural History."—*Jameson's Journal.*

II.

THE GEOLOGY OF RUSSIA.

By SIR R. MURCHISON, G.C.S. With Coloured Map, Tables, Woodcuts, &c. 2 vols. royal 4to.

"The publication of this system forms an epoch in geological research. . . The author has developed the first broad outlines of a new system of classification, capable of effecting for geology what the natural system of Jussieu had effected for botany. It is a work which must necessarily become a standard for geologists."—*Spectator.*

"The impulse given to geology by the publication of the 'Silurian System,' cannot be too highly appreciated. The author at once took his place in the foremost rank of geologists. But his energy did not permit him to rest satisfied with the accomplishment of so noble a labour. Determined to compare and confirm, he followed out in foreign lands the research which he had so successfully commenced at home. Many admirable memoirs have resulted from his excursions; and the crowning triumph is the great work before us."—*Athenæum.*

III.

THE GEOLOGY OF YORKSHIRE.

By JOHN PHILLIPS. PART I.—THE YORKSHIRE COAST. Plates. 4to, 11. 11s. 6d. PART II.—THE MOUNTAIN-LIMESTONE DISTRICT. Plates. 4to, 2l. 12s. 6d.

IV.

THE INVISIBLE WORLD, AS REVEALED

BY THE MICROSCOPE. By DR. MANTELL. *Second Edition.* Plates. Crown 8vo.

"The object of this volume is in the highest degree commendable, and the name of the author is guarantee sufficient for its correct and agreeable treatment. There is no branch of science more interesting, none whose revelations are more wonderful, than that which unfolds the forms and nature of minute creatures. Dr. Mantell's idea is a happy one."—*Chambers's Journal.*

V.

JOURNAL OF A NATURALIST.

Fourth Edition, with Woodcuts. Post 8vo, 9s. 6d.

"A book that ought to find its way into every rural drawing-room in the kingdom."—*Quarterly Review.*

VI.

THE NATURAL SYSTEM OF PLANTS;

A POPULAR INTRODUCTION TO MODERN BOTANY. By MRS. LONDON. Woodcuts. Fcap. 8vo, 8s.

"To any one who wishes to comprehend the names and nature of plants, this charming volume can be safely recommended."—*Spectator.*

VII.

MUCK MANUAL FOR FARMERS.

A Treatise on the Nature and Value of Manures. By F. FALKNER. A *New Edition,* with a Glossary of Terms. Fcap. 8vo.

"Addressed to the practical farmer, and written as such books ought to be."—*Bell's Messenger.*

"A valuable work for farmers."—*British Farmer's Magazine.*

VIII.

THE CHASE—THE TURF—AND THE ROAD.

By NIMROD. Plates. *New Edition.* Post 8vo, 6s.

IX.

FIELD SPORTS OF FRANCE

; or, Hunting,

Shooting and Fishing on the Continent. By RODERICK O'CONNOR. Woodcuts. 12mo, 7s. 6d.

X.

THE NOTE BOOK OF A SPORTSMAN AND NATURALIST IN SUTHERLAND. By CHARLES ST. JOHN. Woodcuts. 2 vols. post 8vo, 18s.

XI.

WILD SPORTS OF THE HIGHLANDS.

By CHARLES ST. JOHN. Post 8vo, 6s.

"The work is full of interest from beginning to end. Next to Mr. Scrope's Days of Deer Stalking, and Salmon Fishing, we have met with no author who writes more agreeably on those subjects than Mr. St. John."—*Times.*

"The descriptions are worthy of Scott, from their clearness and power."—*Britannia.*

XII.

THE ROCKS AND RIVERS OF SCOTLAND,

Containing Angling, Eagle Shooting, Wild Goat Stalking, &c. By JOHN COLQUHOUN. Post 8vo, 6s. 6d.

"This book belongs to a class of which recent years have given us what is now almost a little library. Mr. Colquhoun, we believe, was the first (with one exception) who occupied this field of letters: assuredly he has been not its least successful cultivator. He enjoys one great advantage over nearly all his compeers, in that he is 'native, and to the manner born.'"—*Edinburgh Evening Courant.*

XIII.

MOOR AND THE LOCH

; with Practical

Hints on Highland Sports, River, Burn, and Loch Fishing, &c. By JOHN COLQUHOUN. *Second Edition,* with Plates. 8vo, 9s. 6d.

"Unpretending, clear, and practical, and does honour to the 'parent lake.' The book breathes of the mountain and the flood, and will carry the sportsman back to the days of his youth."—*Quarterly Review.*

XIV.

DAYS OF DEER-STALKING IN THE

FOREST OF ATHOLL. By WILLIAM SCROPE, F.L.S. Woodcuts by LANDSEER. *Third Edition.* Crown 8vo, 20s.

"Brief and imperfect as the preceding abstract is, we think that it will fully justify the high praise we have bestowed on this work, and induce our readers to sit down to the luxurious repast from which we have risen."—*Edinburgh Review.*

XV.

DAYS AND NIGHTS OF SALMON FISHING.

By WILLIAM SCROPE, F.L.S. Plates by WILKIE and LANDSEER. Royal 8vo, 42s.

"The fisherman will find in this volume abundance of instruction in his art; the naturalist a large addition to his knowledge; and the general reader a fund of adventure and agreeable and exciting narrative."—*The Critic.*

XVI.

SALMONIA, OR DAYS OF FLY FISHING.

By SIR HUMPHRY DAVY. A *New Edition.* Fcap. 8vo.

XVII.

DOG-BREAKING

; the most Expeditions,

Certain, and Easy Method. By LIEUT.-COL. HUTCHINSON. With Woodcuts. Fcap. 8vo, 6s.

"A more opportune, a pleasanter, a more useful book to the sportsman than this has not been published for many a day. The author is a practical man, and almost everything he writes about dog breaking may be relied on."—*Bell's Life.*

XVIII.

MAXIMS AND HINTS ON ANGLING,

CHIEF, SHOOTING, AND OTHER MATTERS. By RICHARD PENN, F.R.S. *Second Edition,* with 24 Plates. Fcap. 8vo, 5s.

"They have the air of novelty, and charm by their pregnant brevity, sly sarcasm, and oily raciness."—*Quarterly Review.*

A PERMANENT LIBRARY OF ENTERTAINMENT.

Post 8vo, price 2s. 6d. each Part (or Two Parts as a Volume), price 6s. in cloth.

MURRAY'S HOME AND COLONIAL LIBRARY,

COMPLETE IN 37 VOLUMES.

This Series of attractive and useful works, by approved authors, was designed to furnish the HIGHEST LITERATURE of the day, at the lowest possible price, and was commenced in consequence of the Acts which had passed the British Parliament for the protection of Copyright, and the rights of British authors and publishers, by the entire exclusion both in GREAT BRITAIN and HER COLONIES, of foreign pirated editions; and the volumes have been issued at a price which places them within the means not only of the Colonists, but also of the less wealthy classes at home, who thus benefited by the widening of the market for our literature.

The aim of the Publisher was to produce a Series of Works as entertaining as romances, but conveying at the same time sound information.

Vol. 1.

BORROW'S BIBLE IN SPAIN.

"There is no taking leave of a book like this."—*Athenæum*.

Vols. 2 and 3.

BISHOP HEBER'S JOURNAL IN INDIA.

"One of the most delightful books in the language."
Quarterly Review.

Vol. 4.

IRBY AND MANGLES' TRAVELS.

"Irby and Mangles' interesting Travels."—*Lit. Gazette*.

DRINKWATER'S SIEGE OF GIBRALTAR.

"Truly a legend of the United Services."—*U. S. Magazine*.

Vol. 5.

HAY'S MOROCCO AND THE MOORS.

"A highly interesting work."—*Greenock Advertiser*.

LETTERS FROM THE BALTIC.

"A series of charming descriptions."—*Examiner*.

Vol. 6.

THE AMBER WITCH.

"Nothing has so absorbed our interest."—*Quarterly Rev.*

SOUTHEY'S CROMWELL AND BUNYAN.

"Southey's admirably written lives."—*Yorkshireman*.

Vol. 7.

MRS. MEREDITH'S NEW SOUTH WALES.

"Impressions recorded with fidelity."—*Newcastle Courant*.

LIFE OF SIR FRANCIS DRAKE.

"Mr. Barrow has enriched our biographical literature."
Edinburgh Review.

Vol. 8.

FATHER RIPA AT THE COURT OF CHINA.

"As curious a book as any that has appeared."—*Spectator*.

LEWIS'S WEST INDIES.

"These highly amusing stories."—*Quarterly Review*.

Vol. 9.

SKETCHES IN PERSIA. By SIR JOHN MALCOLM.

"Has all the interest of our amusing friend Hajji Baba,"
Quarterly Review.

Vol. 10.

FRENCH IN ALGIERES.

"Of romantic and absorbing interest."—*Northern Whig*.

THE FALL OF THE JESUITS.

"A candid and moderate work."—*Cheltenham Journal*.

Vol. 11.

BRACEBRIDGE HALL.

"The most charming work ever written by Washington Irving."—*Cambridge Chronicle*.

Vol. 12. Price 8s. 6d.

DARWIN'S VOYAGE OF A NATURALIST.

"Mr. Darwin is a first-rate landscape painter."
Quarterly Review.

Vol. 13.

LORD MAHON'S LIFE OF CONDÉ.

"A very skilful and interesting narrative."
Quarterly Review.

Vol. 14.

BORROW'S GYPSIES IN SPAIN.

"These singularly attractive pages."—*Literary Gazette*.

Vol. 15.

TYPEE; OR, THE MARQUESAS ISLANDS.

By HERMANN MELVILLE.

"This book is excellent—quite first-rate."—*Blackwood*.

Vol. 16.

LIVONIAN TALES. BY A LADY.

"We like these Livonian Tales much."—*Athenæum*.

THE MISSIONARY IN CANADA.

"Reminds one of the 'VICAR OF WAKEFIELD.'"
Morning Post.

Vol. 17.

SALE'S BRIGADE IN AFGHANISTAN.

"One of the noblest records of military adventures."
Morning Chronicle.

LETTERS FROM MADRAS. BY A LADY.

"A welcome addition to our literary store."—*Britannia*.

Vol. 18.

HIGHLAND SPORTS. By CHARLES ST. JOHN.

"We would not desire a more pleasant companion."
Morning Post.

Vol. 19.

SIR F. B. HEAD'S PAMPAS JOURNEYS.

"Has all the interest of a novel."—*Eclectic Review.*

THE SIEGES OF VIENNA BY THE TURKS.

"A valuable collection to history."—*Athenæum.*

Vol. 20.

FORD'S GATHERINGS FROM SPAIN.

"The best book on Spain that has ever appeared."
Quarterly Review.

Vol. 21.

SKETCHES OF GERMAN LIFE.

"A work deserving much attention."—*Athenæum.*

Vol. 22.

OMOO; OR, THE SOUTH SEAS. By HERMANN MELVILLE.

"A companion after our own hearts."—*Times.*

Vol. 23.

GLEIG'S BATTLE OF WATERLOO.

"This account is instinct with spirit."—*Literary Gazette.*

Vol. 24.

EDWARDS'S VOYAGE UP THE AMAZON.

"This book is full of novelty."—*Athenæum.*

MILMAN'S WAYSIDE CROSS.

"A spirited and interesting little story."—*Athenæum.*

Vol. 25.

ACLAND'S CUSTOMS OF INDIA.

"Must interest all who have friends in India."
Theologian.

GLEIG'S CAMPAIGNS AT WASHINGTON.

"The Personal Narrative of an eye-witness."—*Times.*

Vol. 26.

RUXTON'S ADVENTURES IN MEXICO.

"Full of interest and adventure."—*Athenæum.*

Vol. 27.

PORTUGAL AND GALLICIA. By LORD CARNARVON.

"A very remarkable work."—*Quarterly Review.*

Vol. 28.

GLEIG'S LIFE OF LORD CLIVE.

"One of the best popular biographies."—*Spectator.*

Vol. 29.

HAYGARTH'S BUSH LIFE IN AUSTRALIA.

"Lively and graphic, descriptive of man, animals, nature and society."—*Spectator.*

STEFFENS'S ADVENTURES ON THE ROAD TO PARIS.

"Original in its features, and amusing in its style and conduct."—*Literary Gazette.*

Vol. 30.

TALES OF A TRAVELLER. By WASHINGTON IRVING.

"Furnishes food for delectable entertainment."
Literary Gazette.

Vol. 31.

CAMPBELL'S ESSAY ON ENGLISH POETRY.

"The rise, advance, and the fluctuations of English poetry."—*Sun.*

Vol. 32.

LORD MAHON'S HISTORICAL ESSAYS. Selected from Contributions to the *Quarterly Review.*

Vol. 33.

THE RAILROAD AND ELECTRIC TELEGRAPH. By SIR F. B. HEAD.

"A very clever, rapid, graphic, and effective series of sketches."—*Examiner.*

ADVENTURES IN THE LYBIAN DESERT. By BAYLE ST. JOHN.

"Described in the most picturesque and agreeable manner."—*Morning Herald.*

Vol. 34.

A RESIDENCE IN SIERRA LEONE. By a LADY.

"A most animated and sprightly picture of the state of society."—*John Bull.*

Vol. 35.

GLEIG'S LIFE OF SIR THOMAS MUNRO.

Vol. 36. Price 8s. 6d.

MEMOIRS OF SIR FOWELL BUXTON, BART. By HIS SON.

"This is a most thoroughly well written biography."
Evangelical Magazine.

Vol. 37.

LIFE OF OLIVER GOLDSMITH. By WASHINGTON IRVING.

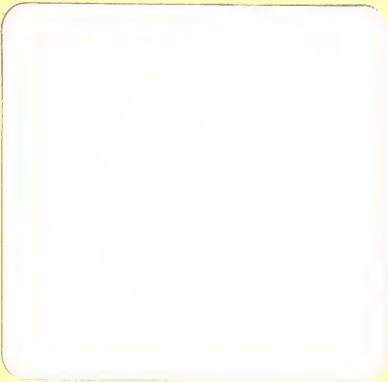
"This excellent and very entertaining life."
Morning Herald.

The "HOME AND COLONIAL LIBRARY" having been sustained during a period of Six years with unabated success, Mr. Murray, anxious to guard against the objection of overloading the subscribers with too large and cumbrous a series of books of one size, has decided on concluding the work with its thirty-seventh volume. He is thus enabled to offer to the public a compact and portable work, the bulk of which does not exceed the compass of a single shelf, or of one trunk, suited for all classes and all climates—of which the interest, value, and popularity is not likely to be impaired by lapse of time.

At the same time, the large circulation of the "Home and Colonial Library," and the continued demand for back numbers, convince him that there is an unabated desire on the part of the public for reading, at once cheap, popular, and instructive; he is therefore preparing speedily to put forth a *New Library*, which, though equally portable, shall be even more elegant in typography than the last, and shall surpass, or at least maintain, its literary value and general attraction.

Uniform with the above Series.

HUMBOLDT'S COSMOS. (*Sabine's authorised Edition.*) 2 vols. post 8vo, 5s.HUMBOLDT'S ASPECTS OF NATURE. (*Sabine's authorised Edition.*) 2 vols. post 8vo, 5s.



GETTY CENTER LIBRARY



3 3125 00929 7173

BOUND BY
REMNAHT & EDMONDS
LONDON

